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Special issue includes two CD-ROMs!

# THE COMPLETE ADOBE PHOTOSHOP HANDBOOK 3

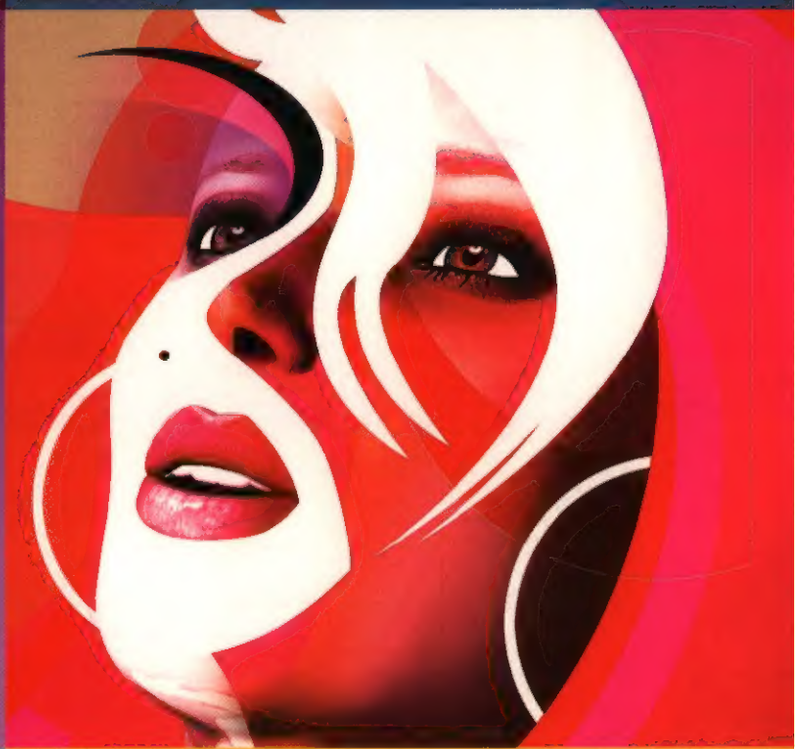
Projects and advice to improve your Photoshop know-how and inspire your creativity

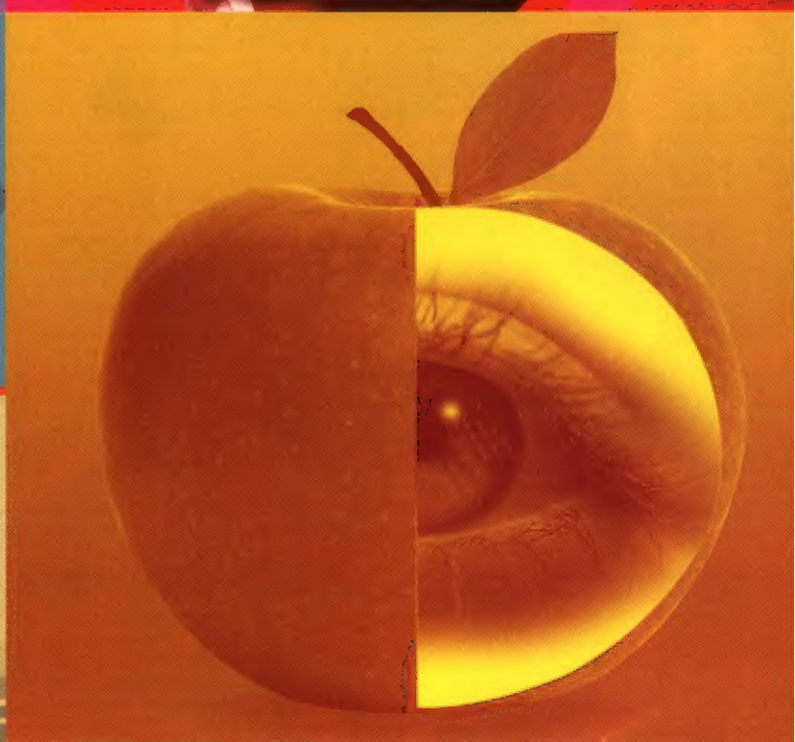
SIMPLE STEPS SERIES 123

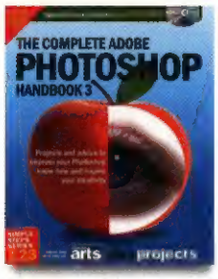
FROM THE MAKERS OF COMPUTER arts

COMPUTER arts projects

# THE COMPLETE ADOBE PHOTOSHOP HANDBOOK 3








# Welcome

## Everything you need to take your Photoshop skills to new levels is right here...

How did we ever manage without Photoshop? In just over a decade Adobe's flagship image editor has become a must-have for designers, illustrators, photographers and ambitious home users alike. It gives us all the ability to manipulate images in ways we never thought possible, without worrying about damaging the original. The only real downside to Photoshop's awesome power is that it can take years to master the full range of options on offer. However, with a little help from this Complete Adobe Photoshop Handbook we're confident you can improve your skills, whatever your level of expertise.

Over the next 250 pages you'll find practical projects, tips and tutorials to help you reach new levels of Photoshop mastery. You'll also find expert advice from a selection of the creative industry's leading lights, and find out why Photoshop is the ideal tool for bringing your ideas to life. However, if it's the ideas themselves that you're struggling with, we've included a healthy sprinkling of inspirational profiles and galleries to get those creative juices flowing.

The two CDs that accompany this Handbook are packed with all the files you need to follow our tutorials, plus a great bundle of additional software to help you get more from your images. Our Photoshop plug-in collection gives you the chance to create a whole range of new and exciting special effects, and includes the full version of buZZ Simplifier, worth £35. And if you're just starting out with Photoshop, our QuickTime video tutorials are a great way to learn how to use its tools. Just pop a disc into your PC or Mac, turn the page and prepare to break new ground with Photoshop!

*In just over a decade Adobe's flagship image editor has become a must-have for designers, illustrators, photographers and ambitious home users alike*

**Operations Editor:** Dan McNamara
dan.mcnamara@futurenet.co.uk
**Art Editor:** Andy Ounsted
**Production Editor:** Jon Palmer

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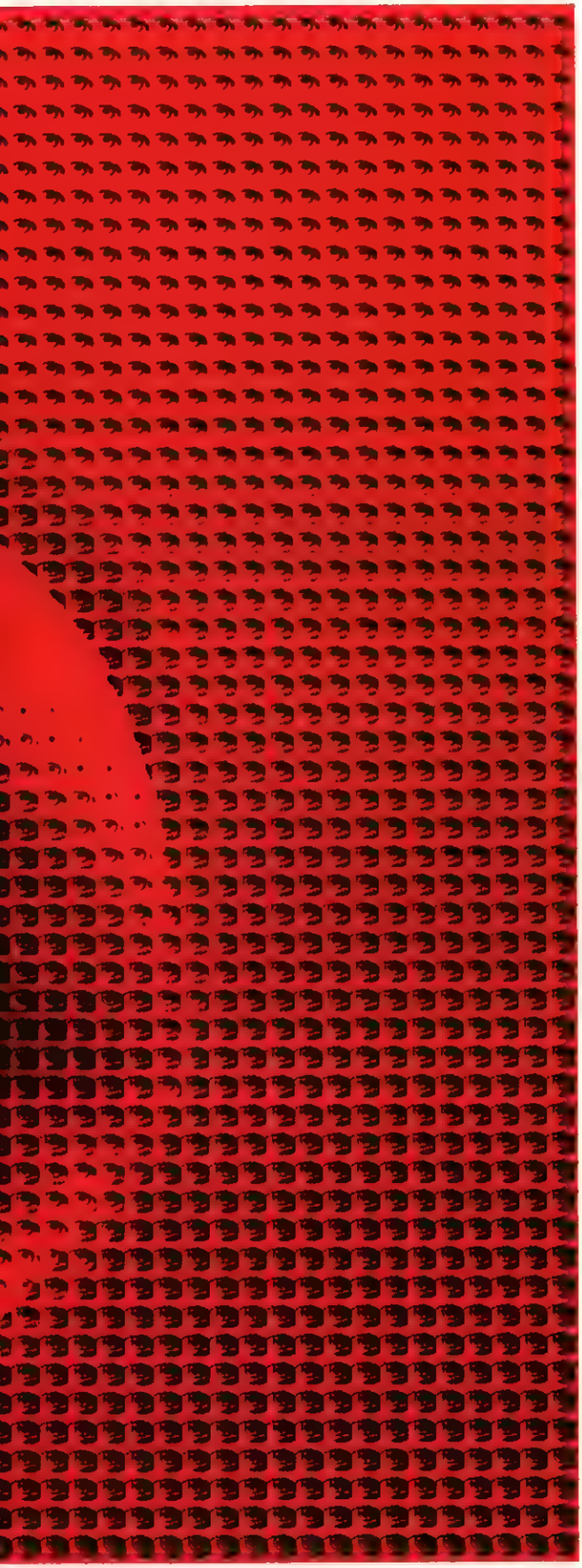
## ON YOUR PACKED CD-ROMS

**Special issue with two CD-ROMs!**

Stuck to the inside of your cover you'll find a pair of CD-ROMs, which are bursting with tutorial files, programs, video tutorials and images to help you develop your Photoshop expertise.

Read more about them on page 246.



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# Tips and advice

We'll begin with some pointers to help you work smarter with Photoshop; from making use of shortcuts to capturing the best possible photos to work with…


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| **012** | 30 Photoshop faking tips |
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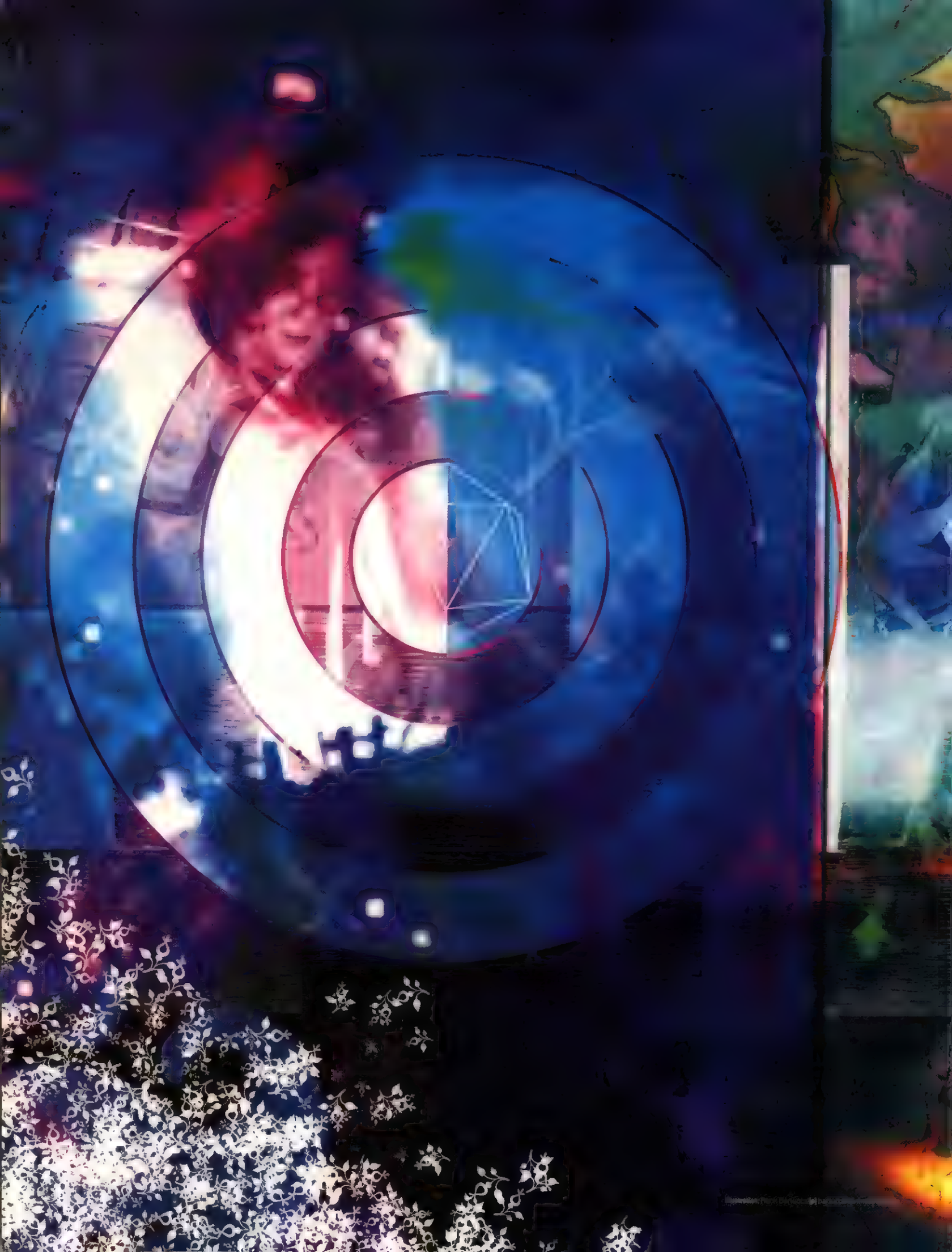
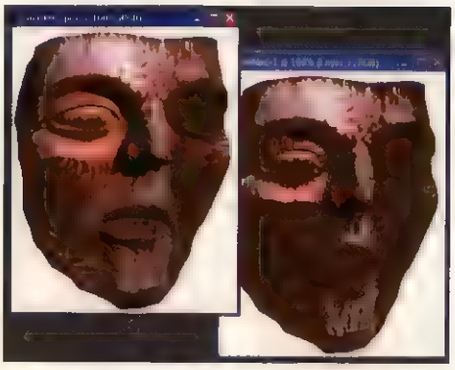


# 30 Photoshop faking tips

## We bring you 30 tips, shortcuts and little-known facts to enable you to fake effects like the experts...

Want to make your pictures look better than life? *Photoshop*'s the perfect tool to do it, and we've gathered together a compact collection of the very best reality-bending tips. From banishing blemishes to smoothing selections, you'll find shortcuts, hidden tricks and professional techniques that'll enhance your attempts at *Photoshop* fakery... >

Expertise provided by Karl Hodge. You can contact Karl at [e] khodge@spotlyou.com



The Eyedropper's Sample Size setting affects the Magic Wand. On the left, the image was selected with the setting at Point Sample then filled; on the right, the setting was 5x5 Average.

## Making selections

### 1. Kind of magic

The Magic Wand tool has settings that affect the way it samples pixels in an image, but one of them is hidden in the parameters of another tool. Select the Eyedropper tool, which has only one option: Sample Size. By default, this is set to Point Sample, but you can change it so that it samples an average Hue from a 3x3 area or a 5x5 area. The size you choose also affects the way in which the Magic Wand works.

### 2. Fuzzy logic

The Fuzziness slider in the Color Range tool is similar to the Tolerance value of the Magic Wand. However, it works 'live' while the color range is active, so you can make an initial colour selection and then slide the Fuzziness settings to the right to gradually increase your selection. The slider ensures you get a smooth, realistic selection without the jagged edges or artificial anti-aliasing you might get with the Magic Wand.

The image on the left shows a selection made with the Magic Wand – notice how jagged the edges are. With the Colour Range tool on the right, you can control the selection more effectively.

### 3. Colour range

Though the Magic Wand tool is great for making selections within simple areas of continuous colour, the Color Range tool is better suited to more complex areas that share the same tones. You'll find it in the Select menu – and you can select whole areas of colour by Shift-clicking within the image to add colour to your selection.

### 4. Drawing paths

For the longest time, *Photoshop* professionals have used the Pen tool to make complex selections. To do this successfully requires some control. Zoom into your image as much as you can while keeping it displayed. Select the Pen tool and choose the Paths icon from the Options bar. Place your first point, then click and hold to place the second point. When you drag, a curve is created – make it follow your selection as closely as possible.

### 5. Dangerous curves

When you're happy with the curve you've drawn, hold down the Alt key (known as the Option key on the Mac) to change the Pen tool to the Convert Point tool and click the last point. This action will make this point a new starting point, rather than a mid-point in a continuing curve.

### 6. Path select

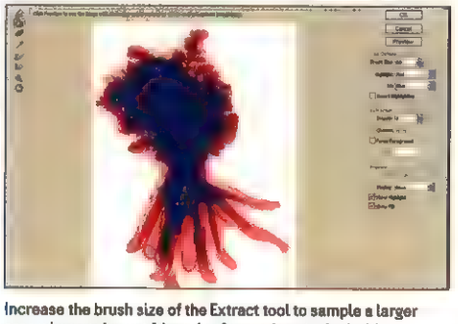
When you've finished tracing around the shape with the Pen tool, go to the Paths palette and double-click on the Work Path that's appeared there, entering a new name. Choose Make Selection from the Path Palette menu. Feathering and anti-aliasing can be used to soften the edges of the selection.

### 7. Extraction

The Extract tool is the more modern way to select complex shapes with busy backgrounds. If there's a clearly defined edge, you can switch on 'smart' highlighting. In most cases, this will enable you to trace around an object freehand, while the Extract command's engine does most of the work for you.

### 8. Hair today

For objects with wispy or fringed edges (like hair or fur), increase the size of the highlighter brush in the Extract dialog. Trace around the hard edge, making sure that the stray wisps, fur or hairs are within the highlight. The command will extract the background and retain the hair – as long as it's continuous in tone with the main selection.



Increase the brush size of the Extract tool to sample a larger area when you've got fringed or furry edges to deal with.

### 9. *Fade away*

After an extraction, choose Edit>Fade Extract to fade in the original background. *Photoshop* doesn't actually remove the background — it just makes it transparent. Use the Magic Wand to select the transparent area, then invert the selection to select the extracted component. Cut and paste it into a new layer to isolate the extracted portion.

### 10. *Depth of field*

Adding Depth of Field is a technique that photographers use to bring the subject of the image into the foreground — and you can recreate this effect easily in *Photoshop*. Make a Pen tool selection of the foreground objects in your photograph, then invert the selection to select the background. Go to Filter>Blur and choose Gaussian Blur. Adjust the values of the filter until the background looks slightly out of focus.

## Clone and heal

### 11. *Clone history*

To edit healed or cloned areas, use the History brush. The History brush paints an earlier state of the image over the current state. Alternatively, you can use the Edit>Fade command to reduce the opacity of healed and cloned areas immediately after applying them.

### 12. *Replicated edges*

It's worth noting that the Heal tool picks up tone from areas around it — if you use it too close to a dark or light edge, it'll bring elements of that edge into your strokes. Masking the area you work on with a selection will prevent this from happening. In the image of the man's head pictured far right, we've masked off an area of shadow so we can remove a door frame.

### 13. *Brush adjustment*

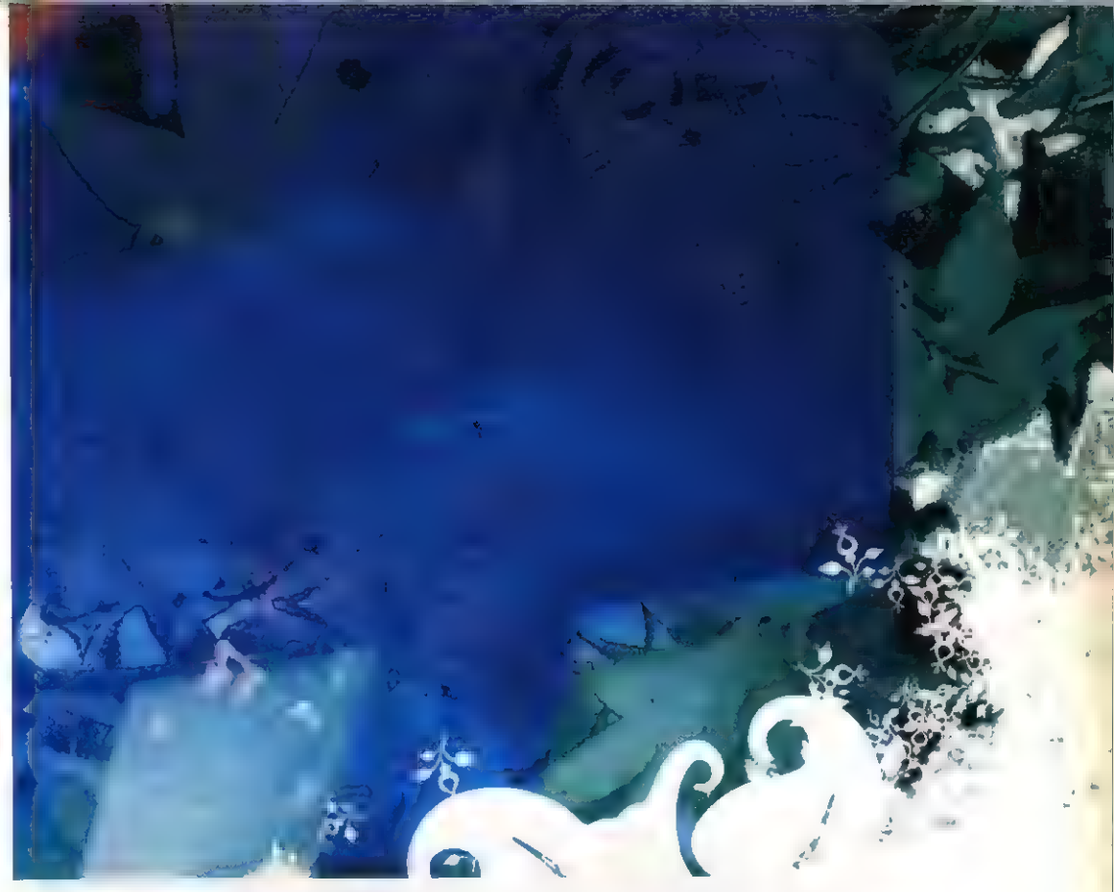
The Heal and Clone tools are brush-based, so you can switch between 'standard', 'brush size' and 'precise' cursor types during use by hitting the Caps Lock key. You can also access brush options by pressing Shift and right-clicking (or Shift-Ctrl-clicking on the Mac) on the image while the brush is selected.

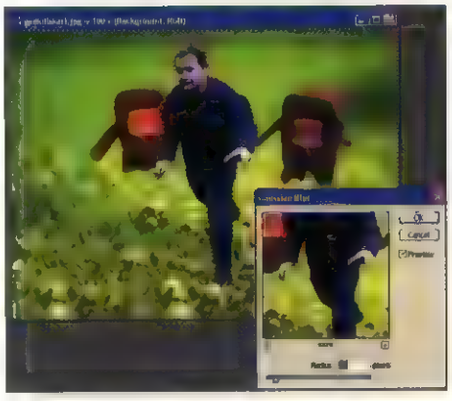
### 14. *Legacy settings*

Both Clone and Heal tools use the old *Photoshop* brush options rather than the new brush engine. Right-clicking on the image brings up a detailed options dialog (see the image on the bottom-right of this page), which enables you to control the diameter, hardness, spacing and roundness of the brush. The hardness setting enables you to control how fuzzy or feathered the edges of the Heal or Clone effect are.

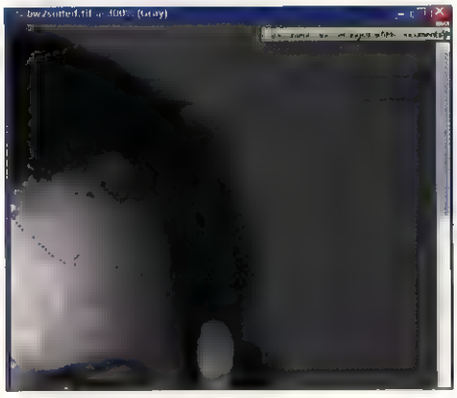
### 15. *Empty gesture*

The Heal tool can't be used in an empty layer (because it uses the layer you're working on as a reference). However, you can duplicate the layer you wish to work on and edit that instead. Then you can use the Erase tool to reveal the original, unedited version below.





Using a Gaussian Blur in the background of an image can create greater depth of field. Try a subtle motion blur when the background contains moving objects, such as cars or other people.



The Heal tool may seem magical, but it works by sampling pixels around it. Get too close to an edge in your image and it may end up as part of the healing process

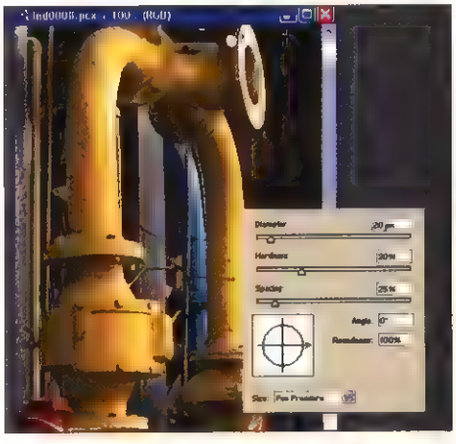
## Compositing

### 16. *Quick resize*

If you have two images of different dimensions that you want to composite, you can quickly make one the same size as the other by using this tip. Select the document you want to adjust and go to Image>Image Size. Go to the Window menu on the main menu bar. Under Documents, you'll see the names of both your images listed — select the other image. The dimensions for the second image will automatically be entered into the Image Size dialog box.

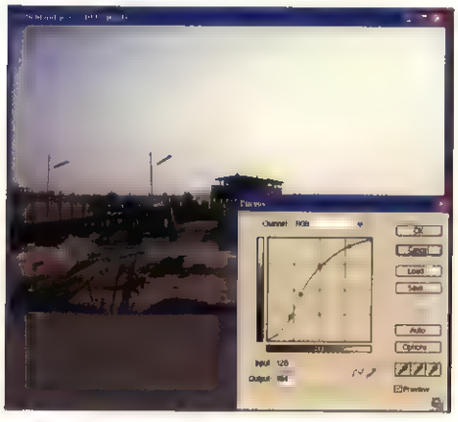
### 17. *Layer position*

When dragging a layer from one image to another, you can centre it perfectly within the new image by dragging the layer to the new image, then holding down the Shift key before you release the mouse button. If you drag a selection to a layer that's the same size as the original layer while holding down Shift, the object will be positioned in the same place as in the original layer.

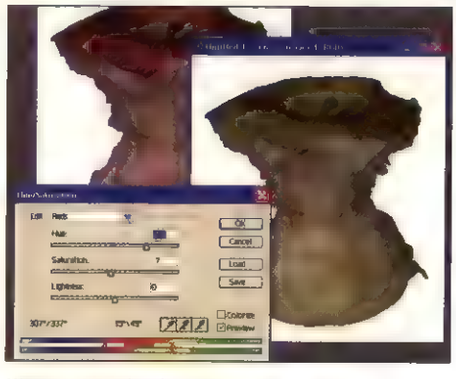


The brush options for the Clone and Heal tools resemble the universal brush settings in *Photoshop 6*. Remember that they're there – you have more control than you might think.

An artistic 'colourised' effect can be achieved without having to touch the colour controls – if you start with a good colour image and make the background monochrome.



The Curves dialog frightens away some users, but it's easier to use than it looks. The tones on the horizontal axis are transformed into the tones on the vertical axis, so simply place points to correspond.



Want to turn a red apple into a green one without affecting the rest of the image? Combine Hue/Saturation control with smart selection techniques to get a realistic finish.

## True colours

### 18. *Hue and cry*

The Hue/Saturation dialog is often a better way to replace specific colour ranges than the Replace Colour dialog. For example, say you have a red apple you want to turn green. Go to Image>Adjustments> Hue/Saturation and choose Reds from the Edit menu. Now your Hue/Saturation adjustments only affect the red parts of the image. Nudging the Hue slider to the right with Preview ticked should colour the reds green.

### 19. *Wrong colour*

To make your colour selection more accurate, move the cursor over the part of the image you want to adjust and Shift–click, then drag over that area. This tip also works within the Replace Colour dialog. If you decide you've selected the wrong colours, you can reset the dialog by holding down the Alt or Option key. This changes the Cancel button into a Reset button.

### 20. *Duotone layer*

Use an adjustment layer to add colour to a monochrome image. Try opening a greyscale image in *Photoshop* and go to Image>Mode>RGB. Create a new Adjustment Layer by clicking the button at the bottom of the Layers palette. Choose 'Solid Colour' from the pop-up menu, then change the layer's blending mode to Color. You can alter the saturation of the colour by using the Fill and Opacity sliders.

### 21. *Fake colourisation*

For a 'colourised' effect (see the dog picture above), select an area that you wish to stand out in a colour image using the best tool for the job, then copy it to the clipboard. Go to Image>Mode and choose Greyscale. Don't flatten the image when prompted. Instead, return to Image>Mode and convert the image back to colour. Choose Edit>Paste in Place to insert the colour selection into the newly monochrome background.

### **22.** *Desaturate*

When you've finished adjusting the Hue of the selected colours within the image, they invariably appear a little too saturated. Nudge the saturation slider to the left to compensate. A quick way to do this is to select the Saturation slider, then hit the Shift key and the Down arrow on your keyboard to adjust the value by increments of ten. Pressing the Up arrow adjusts the value upwards.

### **23.** *Reduce opacity*

If you feel you may have gone too far after applying any form of colour correction, go to Edit>Fade instead of automatically reaching for the Undo key combo. You may be able to adjust the changes by altering the opacity of the results instead. Access it quickly using the Shift-Ctrl and F keyboard combo. On the Mac, it's Shift-Command and F.

## *Light and dark*

### **24.** *Dodge and burn*

Though the Dodge and Burn tools are in the main toolbox, it's easy to forget how useful they are. The Dodge tool reproduces the effect of underexposing portions of an image, while the Burn tool replicates overexposure. Effectively, they lighten and darken areas of an image, while retaining detail that other methods discard.

### **25.** *Shadows and fog*

Like many *Photoshop* retouching tools, the Dodge and Burn tools can be applied to Midtones, Shadows or Highlights. The Dodge tool is only really effective when applied to Midtones, while the Burn tool can be used on Highlights and Shadows to bring out specific areas of detail.

### **26.** *Draw in detail*

The Dodge and Burn tools are brushes – and as such they can be used in some circumstances to draw in elements or details that are either latent within an image or don't actually exist. The Burn tool, for example, is ideal for adding shadows to objects. You can simply use an offset selection of the original object on a different layer to give a crisp, authentic-looking edge.

The Dodge and Burn tools can be used in artistic ways to enhance specific areas of detail. Here we've reconstructed dark clouds in this scene after a Curves adjustment, picking out midtones and shadow with the Burn tool.

### **27.** *Curve control*

When you need to make more global adjustments to the darkness or lightness of an image, it's tempting to go for the Brightness/Contrast command, but the Curves dialog gives you much more control over the image. Think of the Curves dialog as drawing a graph The bottom of the graph shows the input (the image as it is) and the vertical axis shows the output (the image as it will be).

### **28.** *Tonal range*

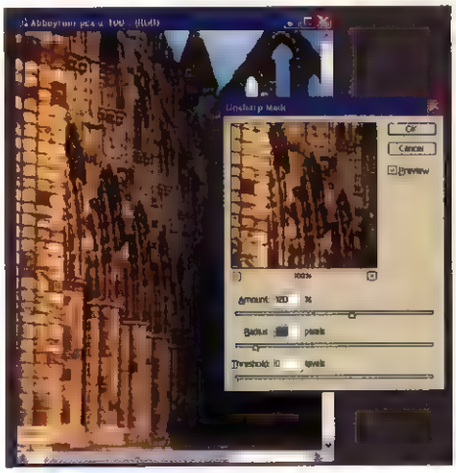
When you place a point on the Curves dialog, what you're actually doing is shifting one tonal range into another. You can see which range point you're selecting by looking at the Input axis to see how it translates on the Output axis. The curve shows the transition between tonal ranges. The smoother the curve, the smoother the transition.

### **29.** *Single scratch*

To remove single scratches, marquee around the scratch then go to Filter>Other. If the background is darker than the scratch, choose Minimum; if the scratch is the darkest part, choose Maximum. The Dust and Scratches filter works best on multiple scratches. Try applying it to a duplicate of the layer you wish to alter.

### **30.** *Increase detail*

Try Unsharp Mask in the Filter>Sharpen menu to give the illusion of increased detail in out-of-focus or resized images. The filter can't add detail that's not there, but it enhances existing detail by ramping up the highlights and shadows around pixels. Make sure you tweak the settings carefully to avoid an obvious 'halo' effect. ■



The Unsharp Mask filter can't add detail that's not there, but it can enhance latent detail by increasing shadow and highlighting along edges.

# Mouse-free Photoshop

**Save time by cutting down on clicks. We show you how to reduce your reliance on the mouse with a series of tips, keyboard shortcuts and hidden tricks. Do most of the things your mouse can do with less of the mileage…**

In this hectic, hurried world, time is at a premium. What if you could get some of it back? What if you could reclaim all the mounting minutes and hours you spend clicking around interfaces searching for functions and features? Now you can – because we've gathered together a set of tips and tricks that'll reduce the number of clicks you need to navigate through *Photoshop* to almost zero. Our aim is to make you a mouse-free *Photoshop* user. While this isn't entirely realistic, we can help you cut down the clicks so much that you'll soon wonder how you managed before we gave you this advice.

Some of our tips are about hidden shortcuts that are quicker than clicking, others take a little more time to set up, but once configured they'll reduce your reliance on the rodent. To top it all off, we advise you how to get the best from your graphics tablet – a truly mouse-free option.

**Note:** When listing keyboard shortcuts, we've given the Windows version first and the Mac version second. For example: Ctrl-C or Command-C = Copy

Expertise provided by Karl Hodge. If you'd like to contact Karl, you can email him at kj[redacted]

## KEYBOARD MODIFIERS

### Altered states

Using the list of tool shortcuts we've supplied on page 73, you can access any tool in *Photoshop* with a single letter. When a tool has multiple states, like the Marquee tool, you can cycle through those states by holding down the Shift key as you press the corresponding letter on the keyboard.

### Instant options

To go to the Options Bar for a selected tool, press Enter. While the bar is selected, you can use the Tab key to move from one option box to another. Press Enter again to apply options and take the focus off the bar.

### Colour shift

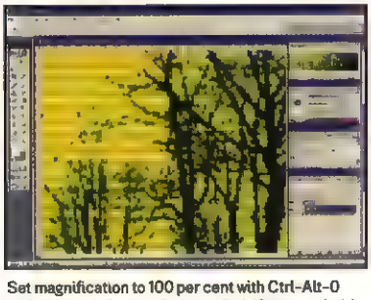
With any painting tool selected, you can temporarily switch to the Eyedropper by holding down the Alt or Option key. Hold down the Shift key as well and the Eyedropper changes to the Color Sampler tool – used in making colour adjustments.

### Move on

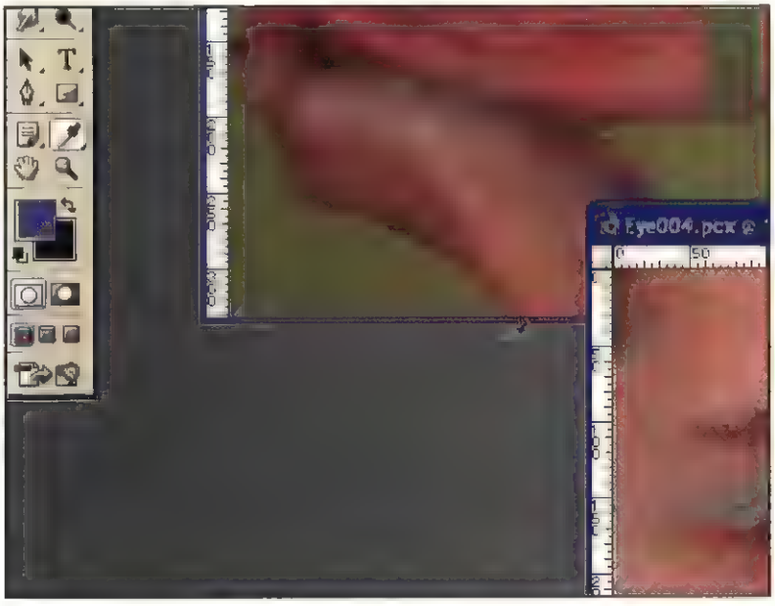
With the majority of tools, holding down the Ctrl or Command key will switch to the Move tool. The exceptions are the Hand tool, which changes to the Zoom tool; the Shape tool, which changes to Path Selection tool; the Slice tool, which changes to the Slice Select tool; and the Pen tool, which requires a tip all of its own...

### Direct selection

Holding down the Ctrl or Command key while using the Pen tool switches to the Direct Selection tool. Holding down Alt or Option changes the cursor to the Convert Point tool. When the Direct Selection tool is active, holding down Alt Ctrl or Command switches to the Convert Point tool. >



Set magnification to 100 per cent with Ctrl-Alt-0 or Command-Option-0, or use Ctrl/Command with + or - to zoom in or out in set increments.




With the Eyedropper selected, hold down the button on your pen to select colours anywhere on your desktop.

### Keyboard zoom

Bypass the Zoom tool altogether... Ctrl or Command and 0 fits the current image in the Window. Ctrl-Alt 0 or Command-Option and 0 sets magnification at 100 per cent. Enter any percentage into the Navigator palette, hold the Shift key and press Enter. The zoom percentage box remains active allowing you to enter another percentage

# LAYER SHORTCUTS

### New layers please

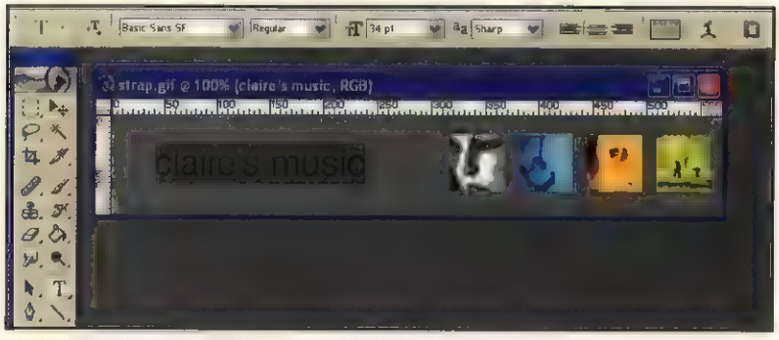
Create a new layer in an active document by hitting Ctrl-Alt or Command-Option and N. If you want to skip the dialog box, hold down Shift as well. Ctrl or Command and J makes a copy of the current active layer, while Ctrl-Alt or Command-Option and J cuts the content of the current layer and places it in a new layer. Ctrl-Shift and E or Command-Shift and E merges all currently visible layers.

### Opacity capacity

When a standard selection tool is active, you can set the opacity of a selected layer by hitting a single number on your keyboard.

## Quick blending modes

| | |
|---|---|
| N → | Normal |
| I → | Dissolve |
| K → | Darken |
| M → | Multiply |
| B → | Color Burn |
| A → | Linear Burn |
| G → | Lighten |
| S → | Screen |
| D → | Color Dodge |
| W → | Linear Dodge |
| O → | Overlay |
| F → | Soft Light |
| H → | Hard Light |
| V → | Vivid Light |
| J → | Linear Light |
| Z → | Pin Light |
| E → | Difference |
| X → | Exclusion |
| U → | Hue |
| T → | Saturation |
| C → | Color |
| V → | Luminosity |




**Use the keyboard shortcut Ctrl Shift or Command Shift with > or < to increase and decrease the size of text.**

1 equals 10 per cent, 2 equals 20 per cent and so on until 0, which is equal to 100 per cent. You can be more exact by typing in the full percentage – 45 equals 45%, for example.

### Nice nudge

Click V to activate the Move tool, then Ctrl or Command and an arrow key to nudge a layer by 1 pixel in the direction of the arrow when nothing else is selected. Hold down Shift at the same time to nudge the layer 10 pixels at a time.

### Smooth blend

The Layers palette features a series of different blending modes that can be selected from a menu. You can get to these more quickly using the keyboard. Press Alt Shift or Option Shift then the letter that corresponds with the blending mode. Refer to the illustration on the left for a full list.

### Layer cycle

Cycle quickly through active Layers using Alt and ] or Option and ]. Using the [ key instead cycles back the other way. Pressing Ctrl-Shift and ] or Command Shift and ] brings the current active layer to the top.

# TEXT EDITING

### Font selector

To quickly cycle through the available fonts on your system while the Text tool is active (before you insert the cursor in your document), press return and then use the up and down arrows on your keyboard. The Font Family field has an autocomplete feature, so once the field is active, you could also type the first couple of letters of a font name to find it quickly.

### Format fixes

With the Text tool active, pressing Shift-Ctrl or Shift-Command with L, C or R aligns your text to the left, centre or right. Other modifiers allow you to alter the style of your text. Shift-Ctrl and U, or Shift-Command and U, toggles underlining on or off. The forward slash (/) toggles Strikethrough, H switches on Small Caps and K forces your text into uppercase.

## Basic keyboard shortcuts

**These are the shortcuts everyone should know – many apply to applications other than *Photoshop*...**

Ctrl A or Command A = Select All
Ctrl T or Command T = Free Transform
Ctrl C or Command C = Copy
Ctrl X or command X = Cut
Ctrl V or Command V = Paste
Ctrl Shift V or Command Shift V = Paste into Selection
Ctrl D or Command D = Deselect
Ctrl Z or Command Z = Undo
Ctrl O or Command O = Open
Ctrl N or Command N = New Document
Ctrl S or Command S = Save
Ctrl Alt S or Command Option S = Save As
Ctrl P or Command P = Print

Ctrl + or Command + = Zoom In
Ctrl – or Command – = Zoom Out
Ctrl R or Command R = Show/Hide Rulers
Alt F or Option F = File Menu
Alt E or Option E = Edit Menu
Alt I or Option I = Image Menu
Alt L or Option L = Layer Menu
Alt S or Option S = Select Menu
Alt T or Option T = Filter Menu
Alt V or Option V = View Menu
Alt W or Option W = Window Menu
Alt H or Option H = Help Menu

### Text selection
With the cursor active within a field of text, you can select elements using the keyboard. Hold down the Shift key and use the left and right arrows to select text one character at a time. Shift with Up or Down will select the entire line or paragraph. Use Ctrl or Command as a modifier to enable you to select individual words.

### Size matters
Hold down Ctrl–Shift and > or Command–Shift and > to increase the size of selected text. Use < instead of > to decrease the text size. The text will increase or decrease by two pixel points at a time. Hold down Alt or Option at the same time and the type size will increase or decrease by 10pts.

### Good character
When in Type mode, press Ctrl and T or Command and T to open the Character/Paragraph palette. You don't have to select the text in a currently active layer to change its attributes if you use the Character palette rather than the Options bar.

## SETTINGS AND EXTRAS

### Full on
*Photoshop* has two different fullscreen modes. Hit F to clear the window around your image, and hit F again to get rid of the menu bar. Finally, press the Tab key to clear all visible panels. Hitting Shift–F in fullscreen mode toggles the menu bar on and off.

### Preferred settings
You can call up the Preferences panel by hitting Ctrl–K or Command–K. To cycle through the dialogs, hit Ctrl or Command followed by a number. 1 takes you to the General page, and 2 takes you to Display And Cursors, and so on.

***Photoshop*'s fullscreen mode enables you to work with images without the distraction of menus or window decoration.**

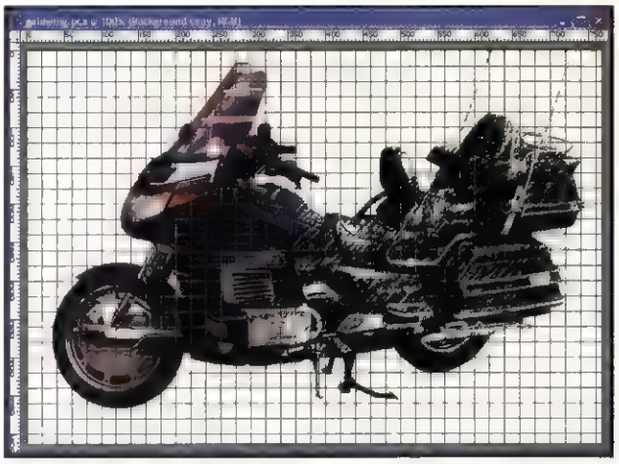
### Quick fill
Fill the current selection with the background colour using Ctrl–Backspace or Command–Backspace. Using Alt–Backspace or Option–Backspace fills the selection with the foreground colour. Hold down the Shift key with either combination to preserve fill transparency.

### Lavish extras
Extras are those parts of the interface used for positioning elements. You can configure which parts are on display by default. Use Alt–V or Option–V to open the View menu and select Show>Show Extras Options. Set them up the way you like, then use Ctrl–H or Command–H to toggle all selected extras on or off

### Image navigation
When you're working with large images, you can use key combinations to move around them without using the scrollbar. Use Home or End to go to the top–left or bottom–right of an image, PgUp and PgDwn to move up and down one screen at a time. Hold down Ctrl or Command while using PgUp and PgDwn to move left and right.

## WORKING WITH ACTIONS

### Snap back
If you run an Action and it doesn't turn out how you'd like, the History palette can rescue you. Before applying an Action, go to the History panel and click the Snapshot button. Hit F9 to quickly make the Actions palette active and run your Action. If you don't like it, switch back to the History palette and select the snapshot.



**You can toggle grids, guides and rulers on and off in one go by using the Ctrl–H or Command–H keyboard combo.**

### Nested actions
You can call other Actions from within Actions. While recording, select the action you'd like to incorporate in the Actions palette and click the Play button. The command is recorded as a single step.

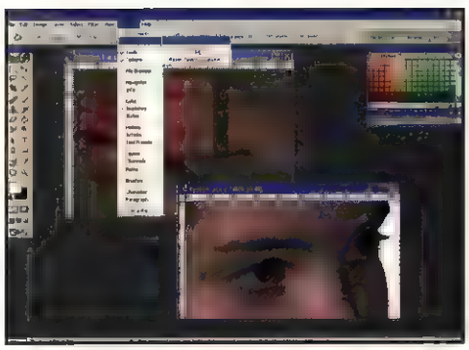
### On the menu
Menu commands can be inserted into actions through the Insert Menu Item option from the Actions palette menu. This allows you to place menu commands into Actions that prompt for user input. Entire Action sequences can be built this way – and the results are easier to transfer to new documents.

### Push-button Actions
Function Keys can be assigned to any Action. Select the Action you want to assign a key to and go to Action Options in the palette ›

## Arranging the workspace

One way to cut down on using the mouse is to set up your workspace so that it most closely matches the way you work. To begin with, *Photoshop* can look pretty cluttered at times with all the default palettes in view. How many of them do you use though? You can now drag and drop those palettes that get in the way to the Palette Well at the top–right of the interface.

Make sure you click and hold on the tab for the palette you want to rearrange. Palettes can also be docked with each other. You may, for example, wish to tear off and drop the Styles and Tool Presets palettes into the Palette Well, then group the remaining palettes together by dragging and dropping them to one dock. When you're happy with the arrangement, you can save the Workspace by going to Window>Workspace>Save Workspace. You'll also notice that there's an option listed that enables you to reset all palettes to their original locations. You



can save as many workspaces as you like and, once they're in the menu, bind them to function keys using the Actions palette.

See page 28 for more details on customising workspaces.

Switch the Actions palette into Button Mode from the palette menu to see which Actions are mapped to Function Keys at a glance.

menu. The function key can be modified using Shift and Ctrl or Command to avoid conflicts with existing function key options.

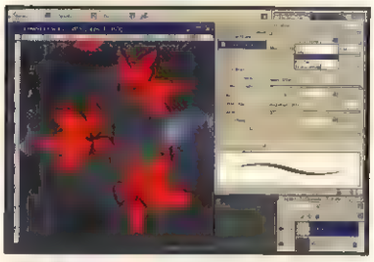
### Reclaiming commands

Using the Insert Menu Item tip and the Function Key tip, you can create keyboard shortcuts for simple but frequently used commands in *Photoshop* that don't have shortcuts already. For example, you could create an Action that allows you to record Actions with the press of a function key.

# USING A GRAPHICS TABLET

### Take the tablet

Using a combination of keyboard controls and a good graphics tablet means that you can use *Photoshop* completely free of mouse tyranny. The keyboard controls any option selections and workspace functions, leaving your pen hand free to draw.



Make the most of your graphics tablet's features and ensure that your brushes are configured to respond to pen pressure in the Brush palette.

### Pressure's on

When using any painting tool, go to the Brush palette and select Shape Dynamics. In the drop-down menus for control, you can configure whether various options respond to pen pressure, tilt or the stylus wheel (if you have one). You can also control Scattering in the same way.

### Precise painting

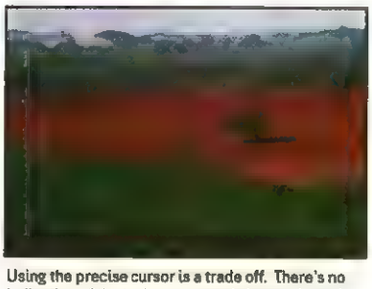
With a more responsive drawing tool to hand, you may wish to change how *Photoshop* displays the cursor. Press Ctrl-K or Command-K to open Preferences then Ctrl 3 or Command 3 to go to the Display And Cursors dialogue. Switch both 'Painting' and 'Other' cursors to 'Precise'.

### Dynamic control

If that's not enough control, your other hand is free to work the keyboard. Use Shift and 1 to 10 to control airbrush flow opacity. Dynamically increase or decrease brush size using the [ and ] keys. Hold down the Shift key to increase or decrease brush softness.

### Brush cycle

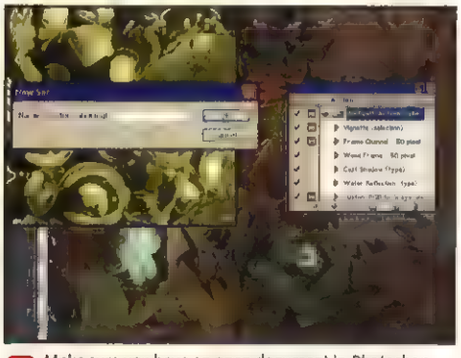
Cycle quickly through the available brushes as you paint using the < and > keys. Hold



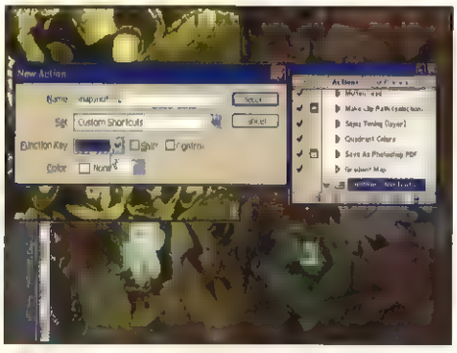
Using the precise cursor is a trade off. There's no indication of the tool you currently have selected, but it's easier to paint with pixel-point accuracy.

## Creating Actions

Actions are the ultimate timesavers, allowing you to apply sequences of commands to images with a keyboard shortcut that you assign. To show you how they work, we'll create a simple Action that creates a snapshot of your image in the History panel...



1 Make sure you have an open document in *Photoshop*. If the Actions palette isn't currently visible, hit F9 to switch to or display it. Click the Create New Set icon on the Actions palette. Name it Custom Shortcuts and then press Enter to OK it




2 With the new set highlighted, click the Create New Action icon on the Actions palette. In the dialog that appears, name the Action: Snapshot (F2) We include the function key in the name so that you can see it in the Actions palette.

3 Select F2 from the Function Key drop-down and Enter to begin recording. Switch to the History palette and click on the Snapshot icon. Switch back to the Actions palette and press the Stop button.

4 Your new Action is finished. Now, whenever you press F2 a snapshot will be taken of the current document in the History palette, enabling you to quickly revert to a previous state without saving an entire file

down Shift at the same time and you'll be taken to the first or last brush in the set

# IMAGEREADY SHORTCUTS

### ImageReady switch

You can switch to *ImageReady* without clicking the icon at the bottom of the toolbar using Ctrl- or Command-Shift and M. Use the same shortcut to return to *Photoshop*.

### One-step snapshot

You can disregard the *Photoshop* tip that suggests you take a Snapshot of your image before applying a complex action in *ImageReady*. The History palette in *ImageReady* records any Actions applied as a single step.

### Quick views

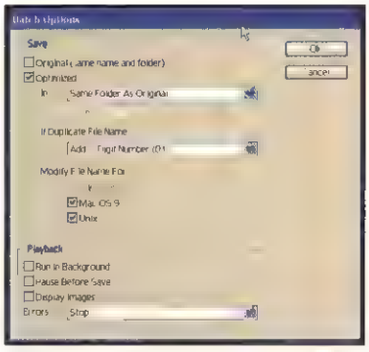
Use Ctrl-Y or Command-Y to cycle through the available view modes in *ImageReady*. To preview an image directly in your default browser hit Ctrl Alt P or Command Option P. The function key F10 toggles the Optimise palette on and off in *ImageReady*.

### Hidden batch

*ImageReady* has a batch command just like *Photoshop*, allowing you to process multiple files with a single action. Unlike *Photoshop*, you'll find it hidden away in the Actions palette menu rather than under File>Automate.

### Action history

Create Actions quickly by dragging a command from the History palette, hitting F9 to activate the Actions palette and dropping it.




**You'll find *ImageReady's* batch command nestling quietly in the Actions palette – ideal for optimising folders full of Web graphics.**

# WEB RESOURCES

### Computer Arts

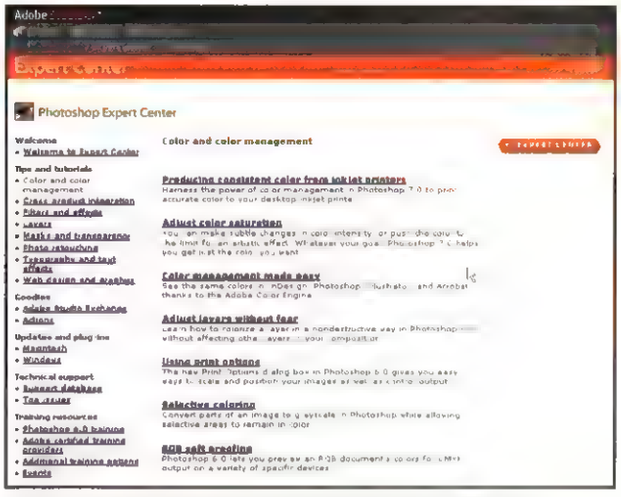
Our suberb sister titles, *Computer Arts Projects* and *Computer Arts* have been producing some of the best tips and in-depth tutorials on using *Photoshop* for over half a decade. You can revisit some of their best advice at **[w]** www.computerarts.co.uk.

### Adobe Expert Centre

For downloads, tips, tutorials and other extras you can go straight to the horse's mouth. The Adobe Expert Centre requires a quick, free registration, but after that you're taken to a searchable archive of *Photoshop* goodness. Go straight to the *Photoshop* section at **[w]** http://studio.adobe.com/expertcenter/photoshop/main.html.

### Digital Thread

Digital Thread is a site devoted to design. You'll also find tips on using *Photoshop's*




**Adobe's own online tutorials include partial file downloads and interface tips**

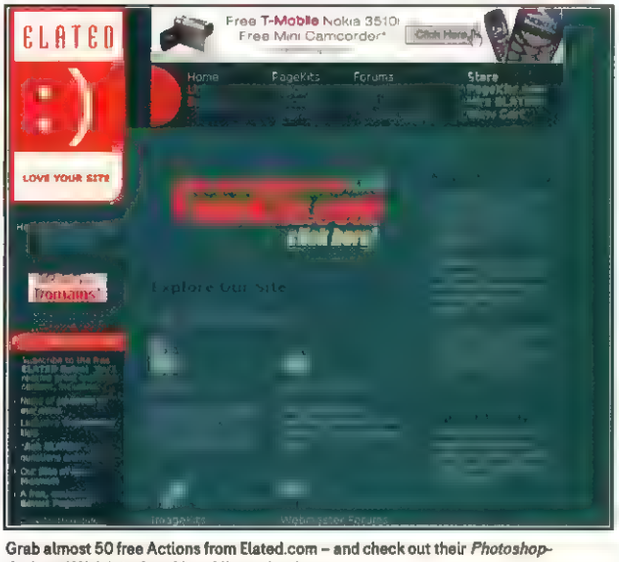
Actions and some handy sets of Actions compatible with *Photoshop 6.0*. They're available to download at **[w]** www.digitalthread.com.

### ActionFX

ActionFX appears to be a members-only site, but click on the Download link and you'll find over 50 actions available for free – including a small set optimised for *Photoshop 7*. See what they've got at **[w]** www.actionfx.com.

### Elated.com

Head to Elated.com and you'll find five sets of free 'ActionKits' containing a total of 47 Actions. Stick around for the *Photoshop* tips in the Web and Multimedia section. It's all at **[w]** www.elated.com. ■




**Grab almost 50 free Actions from Elated.com – and check out their *Photoshop*-designed Web interface kits while you're there.**

## Toolbar shortcuts

| | | |
|---|---|---|
| M – Marquee | P – Pen | G – Gradient |
| L – Lasso | N – Notes | O – Dodge |
| C – Crop | H – Hand | T – Type |
| J – Healing Brush | V – Move | U – Shape |
| S – Clone Stamp | W – Magic Wand | I – Eyedropper |
| E – Eraser | K – Slice | Z – Zoom |
| R – Blur | B – Brush | X – Switch Colours |
| A – Path Selection | Y – History Brush | Q – Toggle Standard/ Quick Mask Mode |

# PLANNING THE PERFECT PHOTO SHOOT

Photoshop can rescue poor-quality images, but the better your original photo, the easier things become. We show you how to capture the perfect shot...

Many novice photographers are rather apprehensive when it comes to studio work. Taking your camera around to snap images of everyday life provides a range of forgivable situational circumstances, such as lighting conditions and timing, but in the studio an image is expected to be perfect in every detail because the shot is supposed to have been carefully prepared and composed.

In actual fact, studio photography can be much easier simply because of these factors. With absolute control of your environment and subject, more time can be put into achieving the perfect shot, meaning you will rely less on adjusting and retouching your images than might otherwise be necessary.

The studio shouldn't be seen as the preserve of the professional though. As we'll outline here, by considering a few key issues there is no reason why you can't use one to create your own imagery, without relying on expensive and dedicated professional time.

## Your own studio

One of the main aspects to consider when setting up your own studio is its location. If you're planning on taking shots of models then you'll need a reasonably large space to contain the scene and your equipment. A spare room or garage may well suffice but consider whether the height and width of your location are adequate to contain not just your subject but also the necessary lighting kits, backgrounds and so on.

**Studio coving on a large scale blends the floor and ceiling so a subject can be shot without distracting background elements.**

You'll also need to consider the depth that's going to be necessary for such shots. A seated portrait shot may only require the camera to be a metre or so away from the subject but the lighting and backlighting could make a five-metre deep location a necessity for standing poses. If possible, make use of a larger space for your studio – you can easily shoot from a corner but it's hard to expand outside the confines of a studio that's too small.

The decor of your studio isn't all that important because you'll inevitably be using backgrounds and ›

**The standard studio light is a halogen bulb with controls for dimming, flash synchronisation and so on. With your light mounted on a stand with a diffuser fitted over it, the light is softened and can be used to fill areas and reduce shadows in your subject.**

A typical professional's kit will include at least one main camera with various lenses, plus a light meter, flash and extra memory.

props as part of your compositions, but walls painted with neutral tones will reduce the chances of reflected light influencing the image. Daylight should also be blocked out so it doesn't influence the shot, giving you greater control over the final image.

## The camera

Choosing a suitable camera is another consideration that can greatly influence image quality and there are numerous options depending on the end format for which your work is intended.

Fine Art prints normally make the highest demands on a camera, making use of contact prints for the ultimate in quality. A high-resolution digital camera of around 6 megapixels can rival a high-resolution scan from a 35mm transparency, although the quality of the scan makes an enormous difference.

Taking shots intended for whole page (or above) book or cd work will benefit greatly from formats larger than 35mm. There's a definite 'look' to prints from medium format (MF) and more especially with large format (LF) that simply cannot be duplicated with 35mm. Most origination houses will prefer these larger transparencies for higher quality results, although for smaller illustrations a digital image from a 3-megapixel or higher camera may do the trick.

For imagery intended for Web distribution, there is no real advantage to using anything higher than a 1.3-megapixel resolution because the 72dpi screen resolution will be unable to render more image detail. However, you may prefer to take images at a higher resolution for more controlled editing and retouching.

## Lighting

Curiously, lighting is one of those areas that many photographers find to be a weakness. Unless you've had the chance to see a professional studio in action, the choice and terms which are commonly used can be somewhat intimidating, although there's really not that much to learn.

The main principle lies around a single main light source with supportive lighting to balance contrast control and achieve the final effect. The primary light source is known as the 'key', with subsidiary softer lighting known as 'fill', which lessens shaded areas where necessary. The best results are achieved by balancing the key and fill lighting so that shadows become naturally lit, without bleaching the subject. Crossing shadows is a common error made by many novice photographers, where the key and fill are poorly matched, leading to noticeable shading. For example, you may see this where there are shadows on both sides of a model's nose in a portrait shot.

The fill is often diffused over a dedicated reflector to soften the tones, although experimentation with alternative materials such as white painted plyboard or polystyrene tiles held just out of shot can also recreate the same effect just as well. Other effects can be achieved by using 'flags' and 'gobos', which are panels that shade part of a subject, or three-winged triflectors that wrap light around a subject and are incredibly flattering for facial shots.

## The set

There are various essential accessories that you'll need to consider for your studio, including tripods and lighting stands. The pillar-type stand is by far the most effective form of camera support, allowing you to move the camera from ground level to full height in seconds. This is particularly useful when compared to the amount of time needed to adjust traditional camera tripods. They can be incredibly expensive, bulky and heavy though, so they're only really an option for more dedicated photographers.

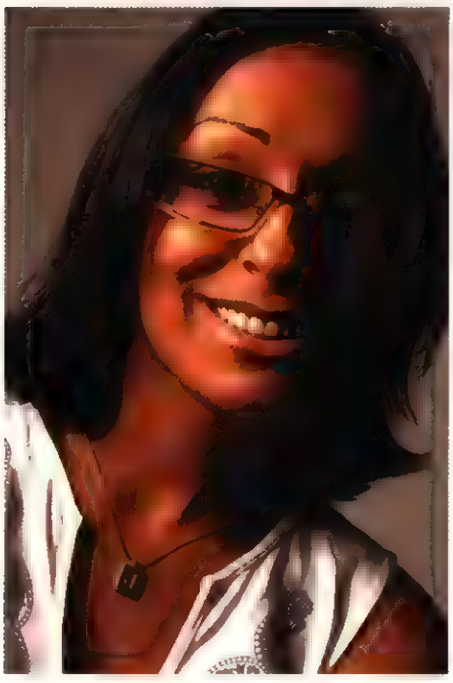
Making sure your kit is portable is a key factor. You may have your own studio but you will want to shoot on location at times.

**Communicating with your subject is vital. It helps to keep both the photographer and the model at their ease for more natural results.**

A background to your subject is another essential. You could make use of sheeting, although background paper, known generically as Colorama, can be bought from many leading photographic stores in seamless rolls and is better for creating smooth coving which curves the back wall to the floor. This helps to remove the dominant background, leaving your subject looking like they're floating in space.

You may also want to make use of filters that attach to your camera. These are available to cover a variety of purposes from light to colour correction, although more and more digital photographers prefer to recreate the effects these accessories provide by manipulating images in *Photoshop*.

Another important aspect that is often overlooked when you're setting up your own studio is the props and furniture you'll need. There will undoubtedly be occasions when a model against a backdrop is enough for the job, but you should always have enough stools or boxes to help achieve various poses.



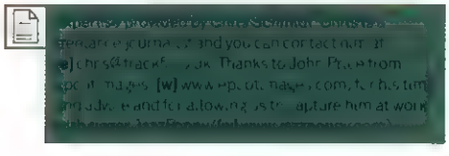
**With considered lighting and a subject at their ease, the actual shoot is possible. This image was taken by John Price.**

## Into perspective

There is a fair amount to consider when setting up your own studio but you can easily convert an existing room into a temporary location for your photography with relative ease and at a low cost. Also, with the basics in place you'll have the best possible environment in which to shoot imagery that's more suited to what you want to achieve, without having to resort to excessive software retouching.

With digital photography becoming more common, the process of transferring imagery into a computer for further adjustment is greatly simplified, but spending a little extra on a decent digital SLR such as the Nikon D100 or Canon EOS 10D will give you a little more flexibility in your results. After all, if the original image is as near to perfection for your requirements as possible, you'll save time in retouching and achieve much more desirable results.

Of course, having the kit won't automatically make you a great photographer, but technique can be studied, and with the basic studio set-up you can experiment as you develop your own style. ■



## Words of wisdom

### Professional photographer John Price gives us some advice on how to get the perfect shot...

The images in this article were taken of professional photographer John Price at work. John runs his own photography business, taking pictures of people and places for corporate clients, as well as for his own stock photography library at **[w]** www.epcotimages.com. We're grateful to John for his time and the professional advice that he was more than happy to give us s on using a studio to get the perfect shot.

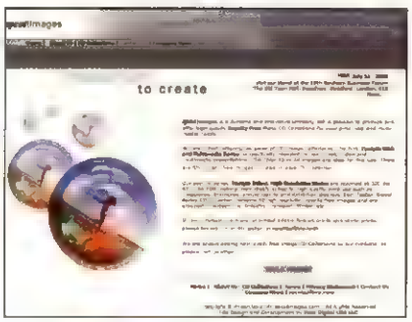
One of John's main suggestions is to keep your subject relaxed. "Being at ease with your subject will help them to relax and provide a more natural picture," he explains. "If you're feeling tense or nervous, your subject will pick up on this and mirror your feelings."

One way of getting and keeping your subject in this frame of mind is with forward planning. "Prepare your set-up beforehand and work with an assistant to get the studio set up how you anticipate the shoot to work," John says. "Your subject should be able to walk into the studio and get straight in front of the camera."

To even get to this point requires forward planning. For example, a corporate portrait will need a different approach than a portrait for a singer. "Understand the brief and know how you will treat the process to get the result you need, such as high contrast or desaturated images," John explains. He also stresses the importance of knowing what you can achieve, saying, "Keep abreast of current technological developments and explore the potential available through software such as *Photoshop*."

As a final note, John stresses the importance of understanding the history and rules of photography. As he points out, "You have to be passionate about your work and understand not just technical aspects but also how past photographers have developed standard. Once you understand the rules, you can start to bend them.

"A truly successful image manages to capture the emotion of the subject while considering the technical requirements. Once that balance is met, you'll be on the way to creating great photography."




**For examples of John Price's work, check out his image library online at [w] www.epcotimages.com.**

Illustration: Richard Llewellyn [w] r chard llewellyn@futurenet.co.uk

# Customising your workspace

**Make your *Photoshop* workspace more efficient by customising it for the type of work you do. We show you how to set up the ideal interface for an illustrator, photographer and graphic designer…**

For this feature, we've created three different workspaces suited to three specific *Photoshop* users: illustrators, photographers and graphic designers. Being the three main types of professional *Photoshop* user, each can benefit from arranging their most commonly used palettes in a configuration that enables them to work more efficiently.

The *Photoshop* default workspace is a good starting point, but many palettes are grouped together, so you have to select each one while hiding the others in a group. A closer look will reveal that some of these palettes are rarely used and so could be stored in the Palette Well or not be visible at all. When you think about how you use the application and the tasks you need to perform on a regular basis, you realise that a custom.sed workspace makes sense. If, for example, you use the Actions palette a lot, it's a good idea to have the palette open at an appropriate size to allow you to work more quickly and easily.

You can create several workspaces for different uses. A freelance graphic designer, for instance, who not only uses *Photoshop* as a tool to prepare images for print, but also for image-manipulation and producing illustrations, may use all three of the suggested workspaces shown over the page. A simple switch from one workspace to another re-configures the interface to suit your needs. All relevant actions for each workspace will need to be saved into the Presets/Photoshop Actions folder and loaded when switching from one workspace to another. >

Expertise provided by Frank Bertucca, a freelance [redacted]

# Workspace 1: **For Illustrators**

Most commercial illustrators tend to use more than one application to create their work, but when in *Photoshop*, the Layers and Brushes palettes will usually be the most used. The Brushes palette, being the largest palette, is tucked away in the Palette Well to give the maximum screen view, but it can be accessed easily by Control-clicking or right-clicking on the screen.

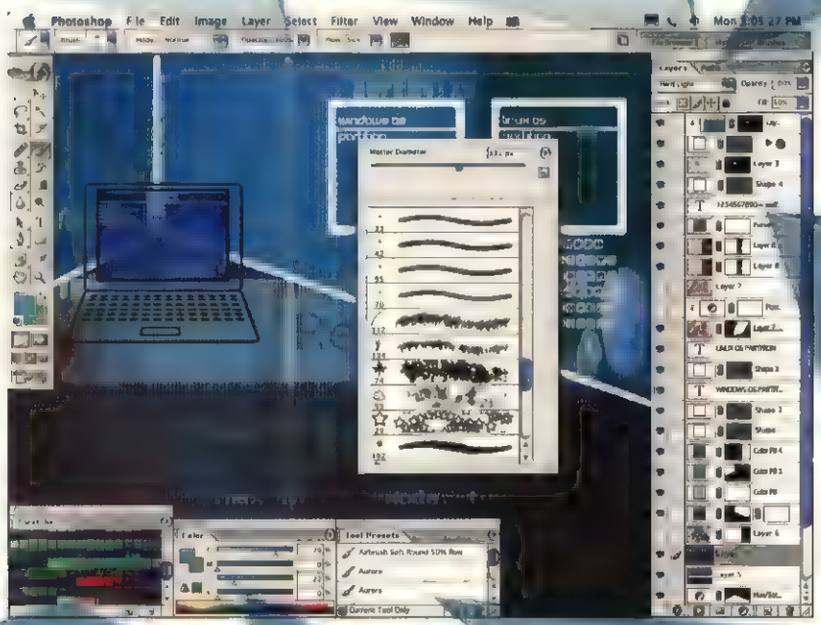
**Palettes on screen:**
Layers/Paths
Colours
Swatches
Tool Presets

**In the Palette Well:**
File Browser
History
Brushes

In the Palette Well, you'll see the File Browser, History and Brushes palettes . The File Browser is good to have available as it makes searching for images easier. The History palette allows you to take snapshots at various stages of an illustration to refer back to at a later stage. You can set the History palette options to create a snapshot when saving by clicking on the triangle on the History palette. The Brushes palette is docked here to keep this large palette out of the way.

The selected Screen Mode here is Full Screen Mode with Menu Bar. This gives you the maximum view of your image while keeping the Options bar available for each tool.

The Paths palette is grouped with the Layers palette. Paths are mostly used in this set-up to create masks, shapes and selections. This palette is grouped with the Layers palette because it isn't used much but needs to be easily accessible.




The predominant palette in this set-up is the Layers palette. That's because most illustrators tend to use an incredible amount of layers to create the depth in their work. As the Layers palette becomes congested though, it's a good idea to create Layer Sets for layers, which work as a group or for invisible layers. Here we have the Layers palette extending the whole height of the screen to view as many layers as possible.

Colour is obviously one of the principle concerns when creating an illustration. The Swatches palette has over 20 preset swatches to choose from. However, you can create your own swatch in the Preset Manager by choosing a swatch that has the colours you want and deleting the ones you don't, or by deleting all the colours in a Swatch by selecting them all and clicking on the Delete button. Then click the Done button to start with a clear palette. Now colours can be added by sampling with the Eyedropper from an image and then clicking inside the palette. Once you've created your swatch, you can save it in the Presets/Colour Swatches folder. The new swatch can then be set up as the default swatch in the Preset Manager.

The Colour palette is situated next to the Swatches palette so that colours can first be mixed here, then dragged to the Swatches palette. You can view the gradient of a selected colour by choosing Current Colours from the pop-up menu. The Colour Ramp now shows the gradient allowing you to choose the shade you want.

The Tool Presets palette holds all the available presets for each tool. It can display presets for all tools or just for the tool currently selected. The most useful reason for having this palette displayed is that you can create your own presets for tools as you go. Or, you can create a set of regularly used brushes by selecting New Tool Preset from the pop-up menu each time you create a new brush.

# Workspace 2: **For Photographers**

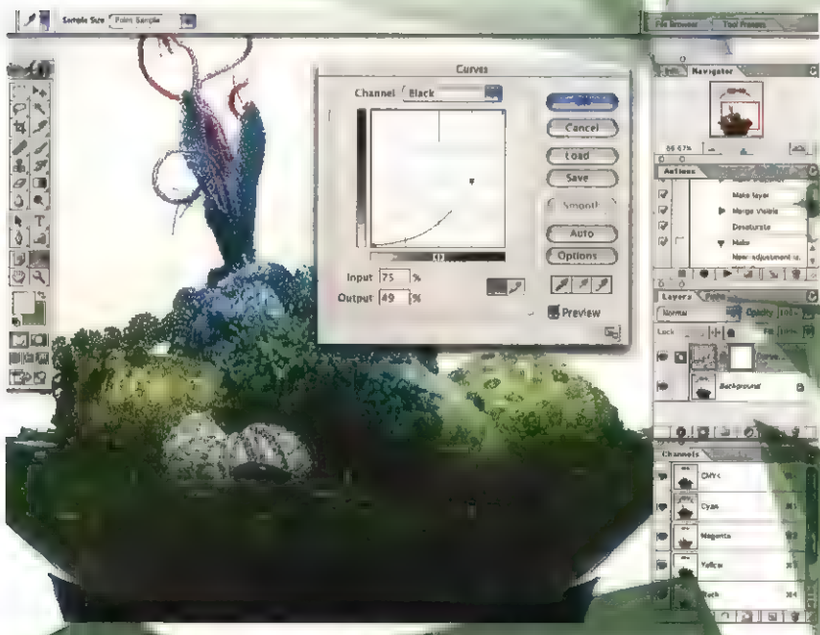
*Photoshop* will generally be used in a photo studio to manipulate images or to correct colour. This set-up is designed to give the maximum viewing area while keeping all the essential palettes open. Digital photography is becoming more widely used in photo studios now, giving photographers more control over their images by removing the processes of film development and scanning. Now photographers can shoot straight to their computer and manipulate images instantly.

**Palettes on screen:**
Layers/Paths
Channels
Actions
Info/Navigator

**In the Palette Well:**
File Browser
Tool Presets

The Info palette is essential to the serious photographer wanting to get accurate results in print. Dragging the Eyedropper across an image will reveal the percentage of ink in each channel. The options for this palette can be customised to your requirements too. By clicking on the triangle to the right of the palette you can select the preferred mode for both readouts, including Proof Colour and Total Ink. The Navigator palette is grouped with the Info palette as it will mainly be used to scroll round large images or zoom in and out of an area for detailed retouching.

In the Palette Well you'll find the File Browser and Tool Presets palettes. The File Browser is a very handy tool for the photographer as it can show each image's details, such as whether it has a Colour Profile assigned or any copyright information. It can also be used here to Batch Rename a set of images and to rotate an image by 90 or 180 degrees before opening it. It also displays information from digital cameras such as ISO speed, f/stop and exposure time by selecting the EXIF (Exchangeable Image File) option in the bottom left-hand corner of the palette. The Tool Presets palette can hold a set of Healing Brush Tool presets for quick retouching jobs.




Actions can play a big part in the photo studio for saving time on repetitive tasks. The most common being Batch converting, applying colour adjustments, Unsharp Mask, and Dust and Scratches. These can all be set up as Actions with the same Action having different settings for different types of image.

Again, the Paths palette is grouped with the Layers palette as the two are used in conjunction. Paths will mainly be used to make masks on selected areas of an image to be manipulated.

The preferred Screen Mode here is the Full Screen Mode with the palettes hidden so that the image fills the entire screen for retouching with the Healing Brush Tool or for editing in Quick Mask Mode.

Getting accurate colour reproduction in print is an important consideration to a photographer, so the Channels palette is given space, making flicking through the channels easier. There are keyboard shortcuts to view each channel, but this only allows you to view one channel at a time. It also makes selecting channels easier by just Command/Control-clicking on the channel thumbnail. The Channels palette is shown in CMYK mode here because the image is destined for print, while keeping all the relevant filters is still available.

The Layers palette is open but condensed to show only a few layers. Unlike the Illustrator's workspace, the photographer's tasks will not rely heavily on layers – adding Adjustment Layers and Layer masks will be the main usages here, which can easily be done from the bottom of the palette.

# Workspace 3: **For Graphic designers**

The graphic designer is the most general *Photoshop* user, so a more generic workspace is required with more palettes opened and grouped together to save space. The biggest difference here is the inclusion of the Character/Paragraphs palettes for stylised typography, and having Rulers visible for accurate positioning of text and graphics.

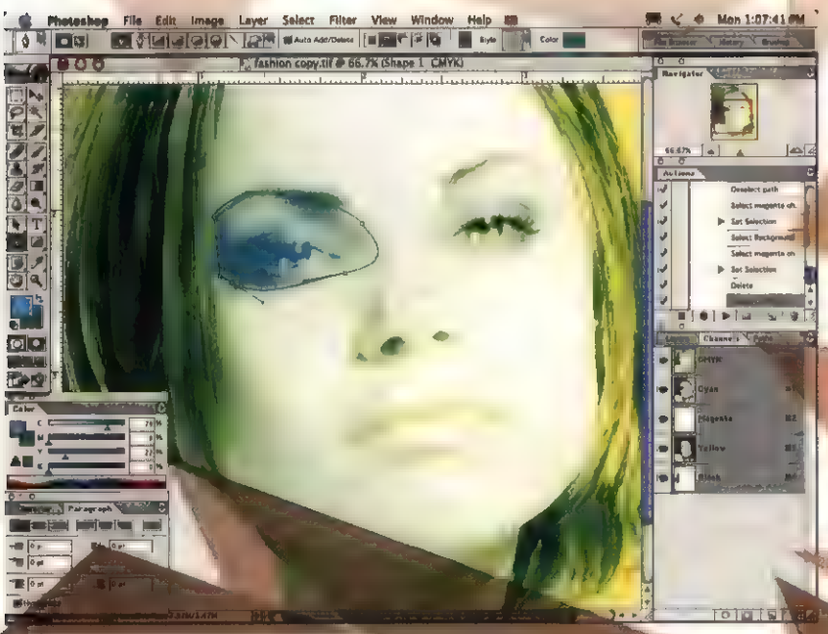
**Palettes on screen:**
Layers/Channels/Paths
Actions
Navigator
Colour
Character/Paragraph.

**In the Palette Well:**
File Browser
History
Brushes

The Rulers are visible to drag guidelines into the image for precise alignment and layout.

In the Palette Well are the File Browser, History and Brushes palettes. As in the other two workspaces, the File Browser offers more options when opening files than the Open command, making it the standard choice in this respect. The History palette isn't so important because the graphic designer will tend to spend less time experimenting and may only want to go back a few steps to an earlier state. The Brushes palette is again tucked away because it's extended to its fullest size when open to allow as many brushes as possible to be viewed at once.

The Navigator palette provides the quickest way to move around an image, which is important when up against a tight deadline.




There are several actions that'll be used on a regular basis, so the Actions palette is given a little space to accommodate this. Most commonly used actions will be converting images from RGB to CMYK, changing file format from JPEG to TIFF, or applying a preset Curve to an image to adjust the colour. Actions can be set up to automatically style text by recording a new Action while applying attributes to selected text and saving it. You can also set up actions to open new documents at specific sizes and resolutions for certain jobs. Templates for regular artwork can be set up with trim marks and guidelines in place using View>New Guide .. to accurately create grids.

The Layers, Channels and Paths palettes are the primary group of layers. The Layers palette will be the most used in this group so it has precedence over the others. Most common tasks here will be overlaying text, adding Layer Masks, Adjustment Layers and Layer Styles.

Paths will mostly be used to create Clipping Paths for cutouts or to make precise selections to be converted to Layer Masks.

Because the designer is most likely to incorporate type into their designs, the Character/Paragraph palette is open and situated next to the Colours palette. The reason for this is that you can configure these palettes so that the default type style is set how you want it. Simply enter the type attributes in the Character/Paragraph palettes before saving the workspace, so when new text is typed on to the canvas it'll already be in the style set up earlier. To check the spelling of suspect words, first click inside the text then open the Character palette and click on the language pop-up menu to select a language. Then go to Edit>Check Spelling to correct the mis-spelt word or add it to the dictionary if the word is spelt correctly.

The Colour palette is handy for quickly creating specific colours rather than clicking on the Foreground/Background Colour boxes in the toolbar. This is shown in CMYK mode to ensure that colours are not created that lie outside the printable gamut range. Working in RGB mode allows all the Adjustment Layers and Filters to be available, but make sure you have Proof Colours selected under the View menu to see how the image will appear in print.

The Channels palette is second in the Layers group. As most images will be destined for print, they'll be converted from RGB to CMYK. In some cases, it'll be necessary to check the channels individually to make sure that there's enough colour information in the channel for print.

# Photoshop Q&A

**Q** Is there a way to create your own customised filters in Adobe Photoshop? *Jonathan Harris, Belfast*

**A** *Photoshop's* filters have always played a controversial role in image manipulation over the years. Third-party plug-ins and *Photoshop* filters are a viable part of the creative process, but sometimes you just want to experiment for yourself and create an effect that is purely your own, or one that you can apply to a range of images as a house style. Creating your own filters is another useful way of customising *Photoshop*.

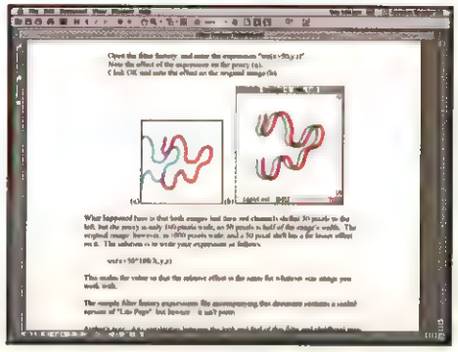
To achieve this, there's the Custom filter, which you'll find hidden at the bottom of the filter drop-down menu, under Other. The Custom filter enables you to create your own filters by typing in Brightness values of between -999 and +999 into a square grid of 25 pixels, represented by text boxes. The centre text box represents the pixel to be evaluated in the group. The default setting is a value of 5 for the centre box, with a value of -1 in the boxes directly adjacent to it, to the top, bottom, left and right, which generates a sharpened grainy effect. You don't have to enter values into every box – a box left blank is automatically given a value of 0.

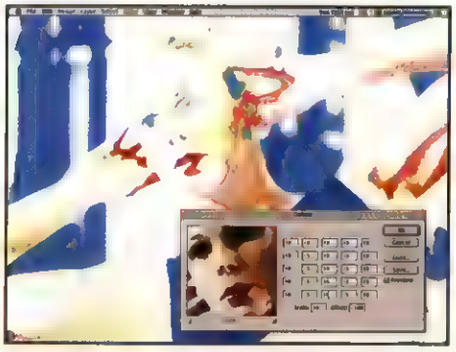
The preview window enables you to view your image as you punch in your numbers. Once you're satisfied with the effect, click on the Save button and give the new effect a name. It's that simple, but still fairly limited.

**USE FILTER FACTORY, WHICH IS A FREE PLUG-IN THAT COMES WITH PHOTOSHOP**

To take the creation of custom filters a great deal further, you need to use Filter Factory, which is a free plug-in that comes with *Photoshop*. You'll find this on your *Photoshop* installation disc and it needs to be put into your Plug-ins folder inside the Photoshop folder. If you do this, you'll find Filter Factory under Filter>Synthetic>File Factory when you relaunch the program. To help you, there's a nine-page PDF tutorial that explains the mathematics behind how the filter works at www.creativemac.com. It's tricky, but it can be well worth the effort. Good luck! ■

**INFO Expertise supplied by Frank Bartucca, bartucca@btinternet.com**





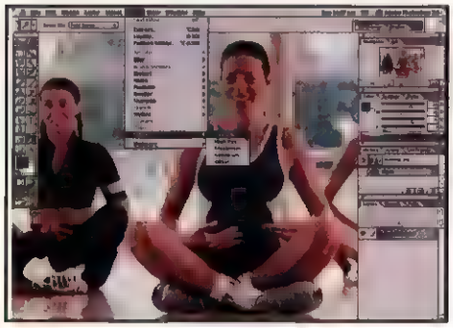
(top) If you want to take custom filters further, take a look at Photoshop's own Filter Factory, located inside the Goodies folder on your installation disc, for tutorials and examples.

(middle) This image shows just how powerful and versatile the Custom filter can be. We achieved this extreme effect simply by using alternate columns of 10s and -5s with a Scale of 10 and Offset of -100.

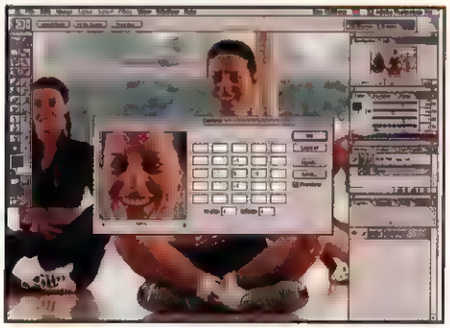
(bottom) Here, a simple circle of '5s' produces a smooth, blurred effect, and takes the harsh edges of a grainy image. Note that values have not been entered into all the boxes, indicating that those pixels will be left unaffected.

## How to create a custom filter

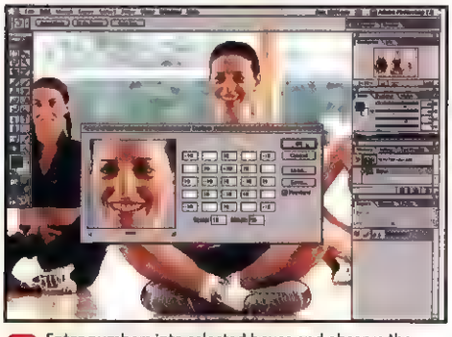
You'll find Filter Factory on your Photoshop installation disc



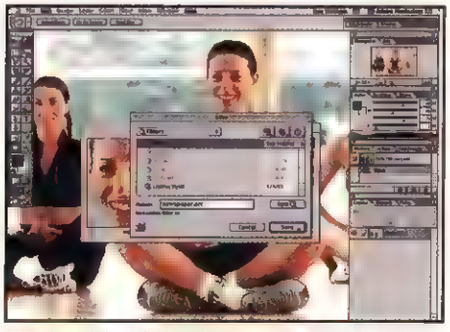
1 Open an image in Photoshop, then go to Filter>Other> Custom. In the Custom window grid, you can now create your own filters simply by typing in numbers.



2 The grid represents a group of pixels to which you can assign various Brightness values. The centre box shows the value of the pixel being evaluated.



3 Enter numbers into selected boxes and observe the effect it has on your image. Here, a symmetrical grid of 10s and -10s gives a good newsprint effect



4 Now click on the Save button, select a suitable folder within your Photoshop folder and give your new Custom Filter a name. Make sure it has the .acf suffix.

ymbols Carl G Jung

# Michael Elins

## Bringing together photography with illustration and more traditional painting techniques is enabling Michael Elins to create a unique reality. As he says,

***"Being able to blend all these crafts together in a computer is allowing us to open the next chapter of what art will look like."***

Michael Elins is a funny guy. Right at the start of our interview he says, "I try to be careful not to overstate what I'm doing," and then spends an intense hour and a half on the phone telling us about what he's doing. He also theorises on a paradigm shift that's currently rumbling in the artistic world.

"I think we're at the beginning of a very exciting time," he says. "Young people should be very excited because any time there is a paradigm shift there are tons of opportunities."

We're certainly excited to be talking to someone who is creating a body of work that's as beautifully polished, intriguing and fun as Michael's work is. It's little wonder that his images have appeared in high-profile magazines and newspapers such as Newsweek, New York Times magazine, Detour, George and Vanity Fair. This is after all, a man who has made Mickey Mouse cry, turned George W Bush into a convincing preacher and made Alanis Morissette into an angel.

He's quite deliberate in our conversation with him; quite serious. He has points he wants to make and unless a tidal wave crashes over his studio in Los Angeles, he's going to make them. But although it's difficult to make him change track or be funny on demand, he's always interesting and passionate, and he has some thoughtful points to make on the art of photo manipulation, particularly on why he's loathe to use words such as manipulation.

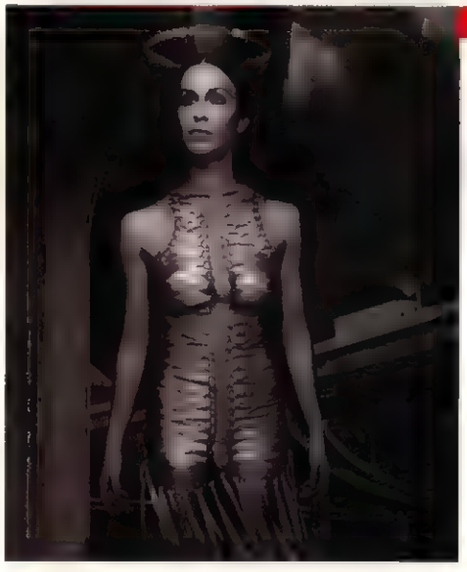
His work isn't just about, as Michael puts it, sticking four arms and two heads on a body. "That buzz has long gone," he states firmly. "My pieces are about a concept, an idea, a thought. It's about creating a mood to tell a story." In short, although he can do a clever thing or three with *Photoshop* (now there's an understatement), it's not about tricks – it's about turning your insides out and creating art.

In his opinion, it's a brave new world that we're only just stepping into. He likens it to the coming of the printing press, saying "People might have thought this is great, but no one thought about plays and novels, short stories and comic books. No one knew the effect a printing press would have on the arts."

And no one knows exactly where we're heading now with computers and art. Many of Michael's thoughts and opinions come from his classical art training undertaken at the American Academy of Art in Chicago in the 1980s (he's now 45). There he learned the fundamentals – craft, design, composition and telling stories through pictures. It was, he says, a practical school and his training there has served him well as he's begun to embrace different disciplines.

He worked for many years as an illustrator, moving to LA to pursue a dream of working on movie posters. This he did, but after 12 years a career in illustration was beginning to be a career leading nowhere.

"I was really developing as an illustrator just at a time when illustration was becoming less and less of a true option for many jobs," he reflects. "It was starting to become a second , third or fourth option where people were saying, 'Oh, we don't have much money for this, we'll get an illustrator.'" ›



1. Most of Michael Elins's work is about blending traditional painting skills with photography using the magic of *Photoshop*. This portrait of film director Baz Luhrmann shows off his skills to great effect.

2. This picture was created as an album cover for artist Kim Fox. "It's not about how you produce something, it's about what it looks like," says Michael.

3. "When I do my work with Alanis I think about it a lot, do sketches, then I shoot her and by the end of the day I take my feelings and emotions with me," says Michael. These all contribute to the final creation. "It's not about manipulating Alanis to make her look better or sexier. It's about telling my story."

Michael sees art as a contextual thing — something that's driven by what has come before it and what's coming after. It's almost like a living thing that changes and evolves and shifts according to use and experience. Therefore, he says, "If you agree that art is contextual then illustration had run its course. It happens with all the arts. The moment comes when you've reached the end of a cycle."

Now we're in the digital age and that's affecting what kind of art is being created. For Michael, this meant blending lots of different styles and disciplines to create his unique style that's neither photo-reality nor illustration. He isn't keen to put a label on himself or his work — he's an artist creating work.

His images are the result of a rich and detailed process. He starts with an idea; a concept. He sketches and draws to firm it up. He sets up the photography shoot, adjusts the lighting, interacts with his subjects, presses the camera button and then transfers the whole shebang to his computer for his final *Photoshop* work. He's making a piece of art and not just doing a retouching or manipulation job.

"I'm against saying it's manipulated or composited and all these words we use with photography," says Michael. "If you look at your typical magazine cover, that's manipulated because you're meant to think that's the way the celebrity is supposed to look. But if you take one of my covers and look at it, you know it is something different."

He reckons that photography that is straight out of a camera will be listed as such in the future. "As a viewer you want to know you're looking at something that's pure — photography as an event, a record of something," he says. "If you're looking at something, you don't want someone enhancing the sky or making it look different."

Defining the alternatives may be trickier. In Michael's images there usually isn't a single pixel that hasn't been touched by his hand through the magic of *Photoshop*. Essentially, it's a blending of traditional painting skills with photography and pinning it down any more than that can't be done in conversation with Elins, although he acknowledges the need to know (see the boxout on the right, 'How does he do that?')

As he says, "I remember being a young illustrator and needing desperately to know how things were done. So on the one hand I understand the need for people to know how I got that idea. Or did I mask? How do I use the Magic Wand?"

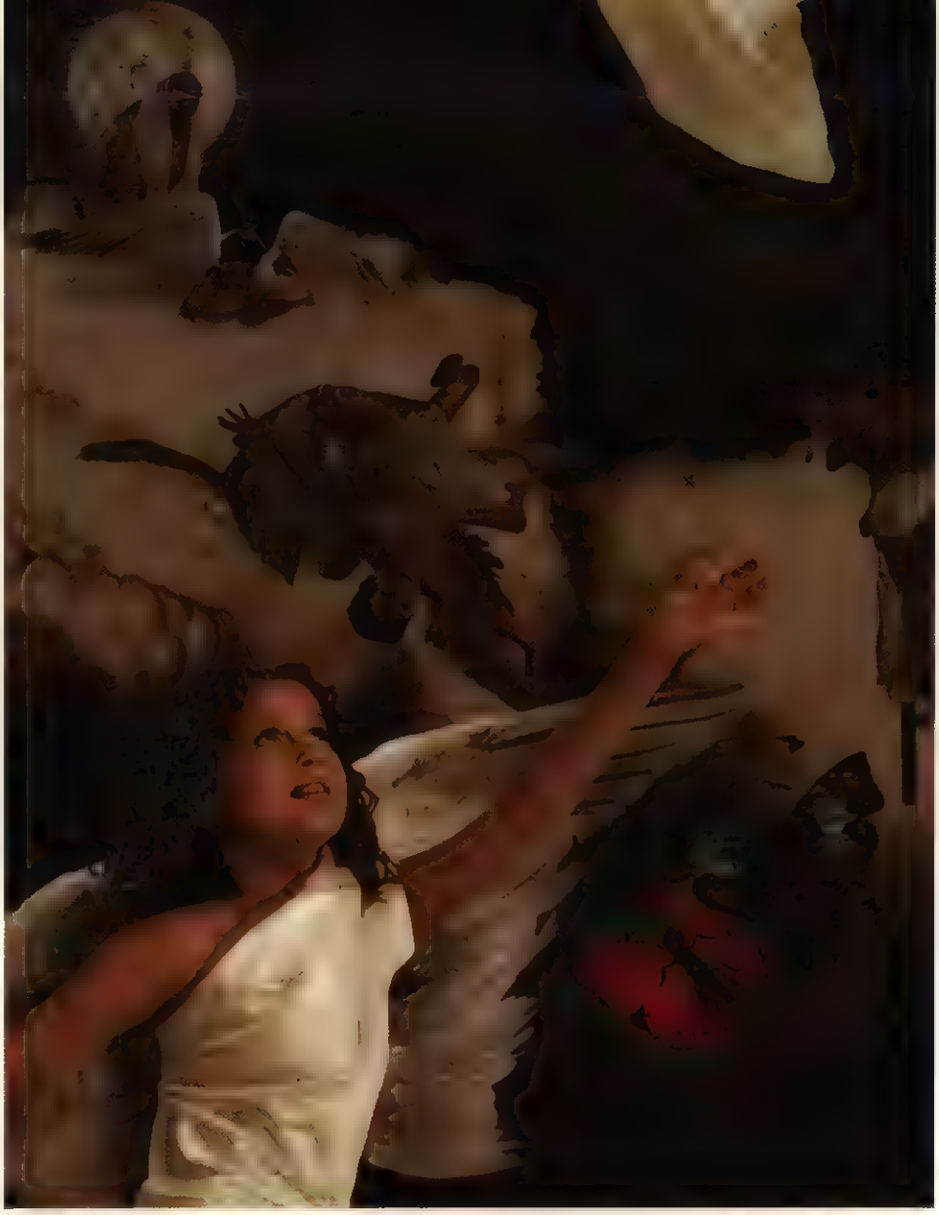
But that's not what it's about for him. Of course, you need to know *Photoshop*, but it's about having a vision and learning the skills to bring it to life.

"It's like being a composer," he explains. "You need to know your scales and things like that but then you can do what you want."

After that, you just need people to notice your work and love what you're doing. Michael has noticed a greater acceptance of his style of work where magazines are opening up to different types of artwork. And then, of course, there's the random factor.

"I've got lucky in the last year and a half and I'm getting luckier as time goes by," he says modestly. But luck always works best when it collides with a hunk of talent, and Michael Elins has exactly that. ■

Contact Michael at [e] michael@michaelelins.com
[w] www.michaelelins.com



**It's fitting that a designer so adept at using *Photoshop* should create such a stunning image for the program's makers, Adobe. However, Michael is keen to point out that he's "not a digital guy – I'm just an artist".**

## How does he do that?

Sadly, the trick to doing what Michael does involves having the right training and a wealth of experience. He explains, "I was thinking of doing a book to explain what I do but how would you go about learning it? It's a tough one because I have benefited greatly from my 12 years of being an illustrator and the rigorous training I went through at art school. I don't think I'm one of those super-disciplined maniacs who would have learned it if it hadn't been my only way to go."

So can he offer any advice to aspiring digital artists? "It sounds stupid and I'd be annoyed hearing this as a young illustrator, but the really important thing is knowing where you're going before you start out. Whether you're doing a sketch or sculpture or whatever, you need to have an idea of what your end result is going to be."

He believes that when it comes to using *Photoshop*, it's a matter of learning and practice. "Once you have the basic *Photoshop* skills down, then it's all in your head," he says.

It's funny that despite producing the amazing work that he does, he doesn't have complete faith in his *Photoshop* abilities. "Someone who was really good at *Photoshop* would probably think I sucked at *Photoshop*," he says. "They'd probably think I go the wrong way about it." Yeah, right.

Michael believes that ambition goes a long way, saying, "If it's possible to do anything then why make it look like a photograph? To me, that's like going up to a swimming pool and just sticking your toe in the water. I just tell myself, be bold, don't stop. If you think it's outrageous, just do it. Don't reject your ideas " Maybe that's the best advice of all. But Michael also admits that there are limits to what he will do. "I don't want to do anything that's mean-spirited," he says. "Politics and business are okay — they're open to folly. But I don't want to do something that would hurt someone and mock them just for the sake of it."

It also pays to be aware of the world around you. "I think one of the things I'm doing well is that I must be paying enough attention to current events, fashion, style, literature, politics and so on that I can successfully capture some of the zeitgeist in what I'm doing," he says. And, to top it all, he reckons having "a very abstract and bizarre sense of humour" helps too..

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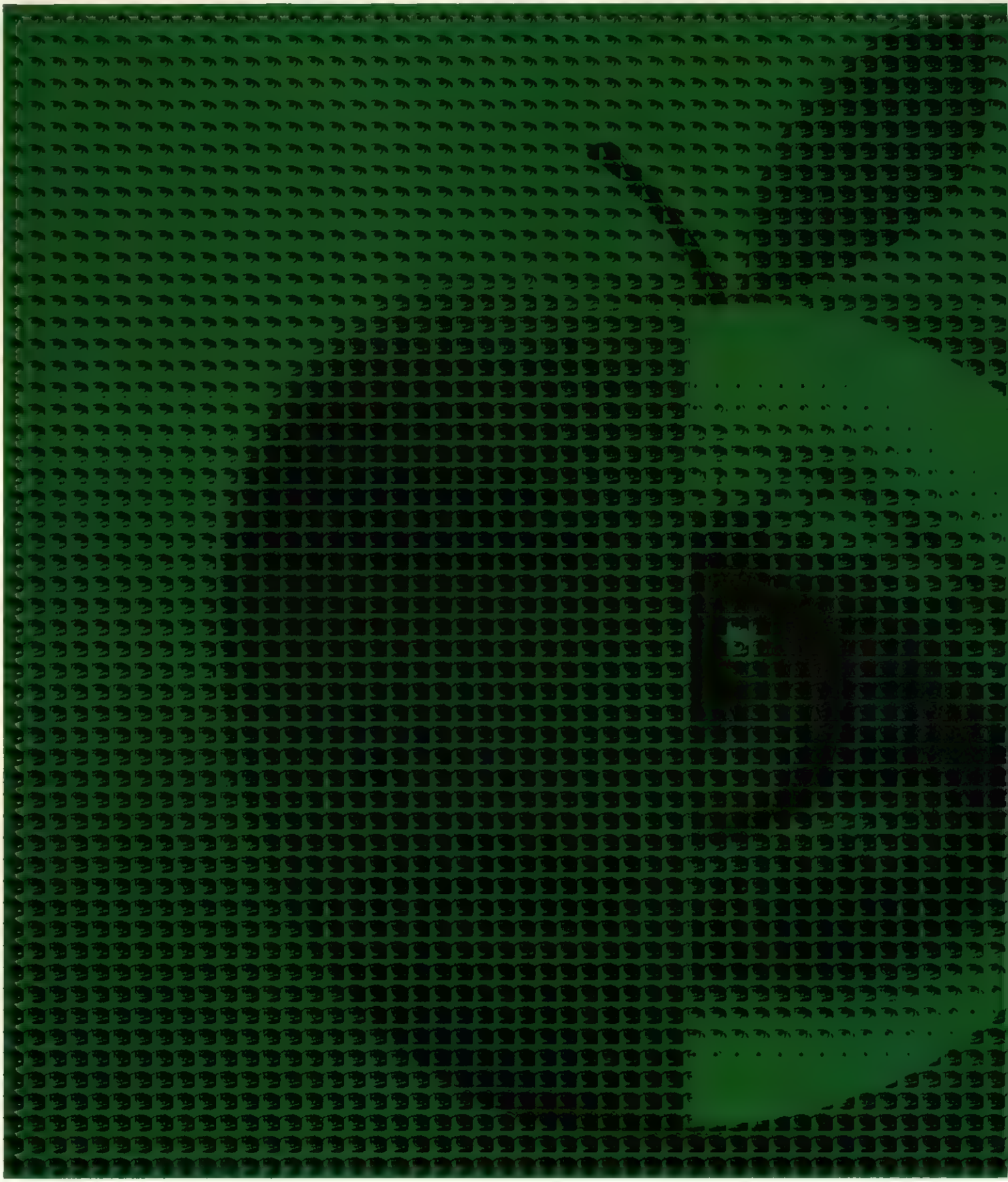
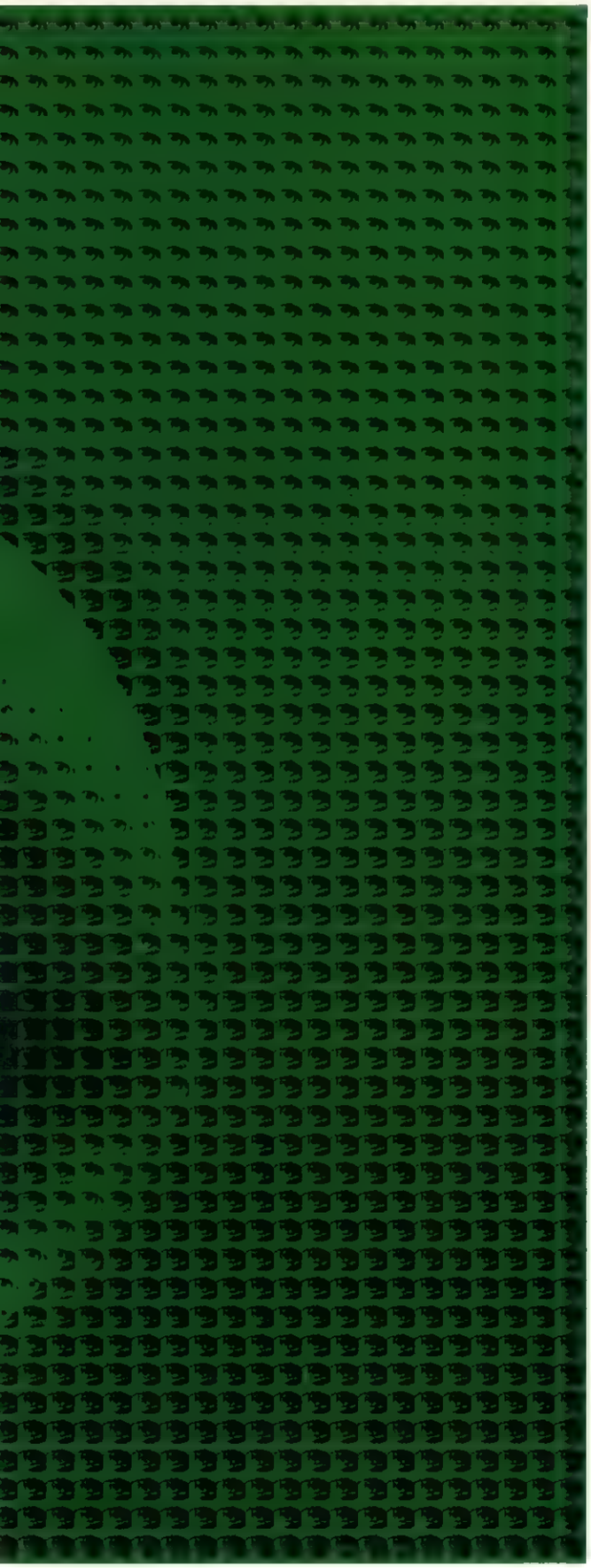




# 2

# Photographic tutorials

We show you how to use Photoshop get the very best from your digital photos, then use your perfect images to create something more artistic...


**40** Removing facial imperfections

**48** Past perfect: The history of retouching photos

**50** Faking textures

**55** Photoshop shortcuts: Contrast and highlights

**56** Perfect body: Hyper-realism

**62** Perfect body: Hyper-realism 2

**68** Profile: Clementine Hope

**68** Profile: Ian Keltie

# Removing facial imperfections

Even professional models can benefit from a little Photoshop attention. In this tutorial we focus on enhancing the eyes and skin

Raw photographs are rarely good enough for instant professional use, and so the first section of our project will concentrate on some basic retouching techniques.

We will need to make sure that any imperfections are removed and that the model's skin is absolutely smooth and flawless, using colour matching techniques where necessary.

As they are the focal point of a portrait, we will pay extra attention to the eyes where we will remove any artificial reflections and distractions which are visible in the iris.

Finally, for the purposes of this project, we would like to change the colour of the model's eyes, making them blue and ensuring that they are shiny, crisp and piercing. ›

**Files on disc**
The image files for this tutorial are on our cover CD: Tutorials\removingfacialimperfections.

# Part 1: Retouching basics

Taking the untouched image of the model from our photo shoot, the first thing we have to do is scrutinise the picture for any imperfections or distracting features…

**Notes:**

- References to the right or left eye are made from the perspective of the model.
- Command keys that are connected by a hyphen need to be pressed at same time.
- We've used a Mac to create this tutorial. PC users should substitute the Command key for Control on your PC keyboard

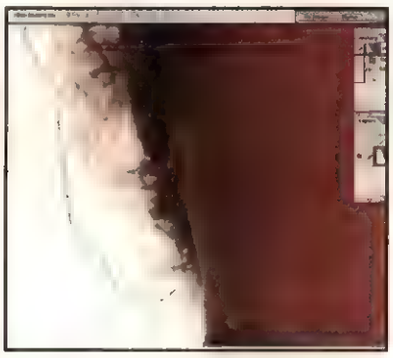
**1** Open the file head.tif from the CD. You will need to clean up all blemishes, wrinkles and imperfections from the skin. Also, remove the small bit of frizzy hair at the top of the forehead but ignore the small pores and the distracting shadows on the jaw bone for now.

**2** Use the Healing brush (J) to remove any imperfections. Zoom in to 100 per cent (Command-Alt-0). Alt-click in the area you want to sample from, then briefly stroke over the area you want to cover. Navigate by pressing the Spacebar and dragging the cursor one window at a time. Use [ ] to decrease or increase the brush size.

**3** Press Shift-J to select the Patch tool. Tick the source in the Option bar and surround the area of shadow in the jaw bone, just like you would with the Lasso tool. Move the cursor into the selection, then drag the selection to the left of the shadow and let go of it.

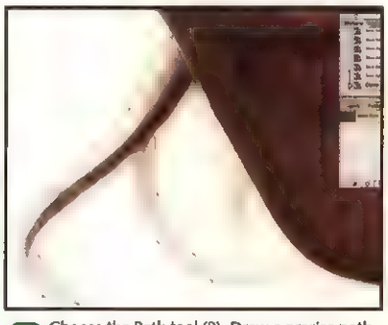
**4** The selection now snaps back to where it was created and the shadow has disappeared. Tidy up any remaining areas with the Healing brush. You can quickly switch between the two tools by pressing Shift-J.

**5** Use the Patch tool again for the larger shadow area. You will have to use it on sub-sections of the area and pay close attention to what shade you drag the selection to. Be careful not to remove the shadow along the jaw line. Press Shift-J to change to the Healing brush if needed.



**6** Reduce the amount of hair at the top left by making a rough selection around the outer edges. Choose the Move tool (V) and move the cursor into the selection until the scissors show, then press Command-Alt. The cursor changes into two arrows. Drag to the right and press Command-H to hide the selection edges and gain greater control

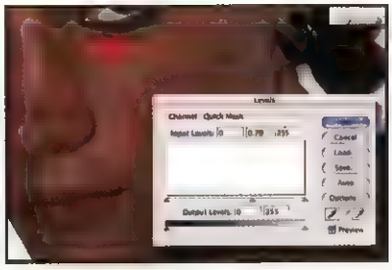
**7** Press Command-D to deselect. Change to the Paintbrush (B). Set the mode to Lighten and opacity to 60 per cent. Use a medium-sized, soft brush. Press I for the Eyedropper tool, click in the surrounding white area and paint carefully from the outside to remove frizzy hair. Use the same technique on the hair on the right.



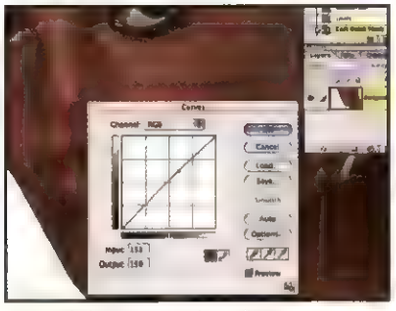
**8** Choose the Path tool (P). Draw a precise path where the stray hair meets the face. Continue the path with a rougher selection around stray hair Press the Load Path As Selection button and feather the selection by two pixels. Press I and sample the area, then B for Paintbrush (Lighten, opacity 100 per cent) and paint to remove stray hair

**9** You could use the Patch tool to remove the shadow area underneath her left eye, but the outcome isn't perfect. There is another technique you could use which is also useful to know for other purposes. Press W for the Magic Wand tool and set the tolerance to two. Click in the darker pixels in the centre of the shadow area.

10 Press Q to enter Quickmask or click the Quickmask icon in the Tools palette. The selection changes into a patchy-looking mask. Choose Filter>Blur>Gaussian Blur and set the radius to 10 pixels to smudge the mask. Still in Quickmask, press Command-L to bring up the Levels window.



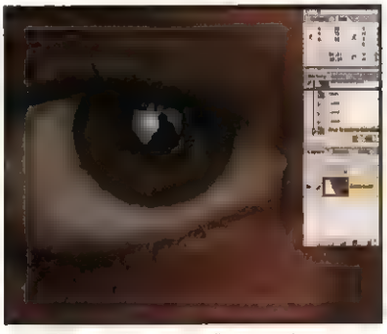
11 Drag the slider to the right to make the mask more opaque. Press OK, then Q to exit Quickmask. Make sure the Info palette is open and press Command-M to bring up the Curves window. Move the cursor outside the Curves window and you will notice that it changes into an Eyedropper tool and the RGB values in the Info palette change according to the position of the cursor.



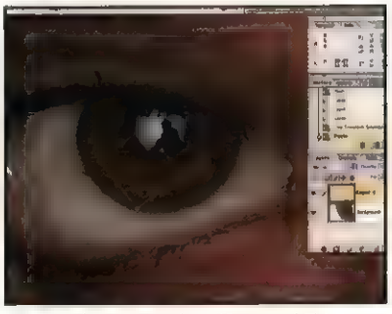
12 With the Curves window still active, press Command and click within the selection area. A point that exactly corresponds to the value at this pixel is now set on the curve. Press Command-H to hide the selection edges, then press the up arrow a couple of times to lighten the selection.

# Part 2: Removing reflections in the eye

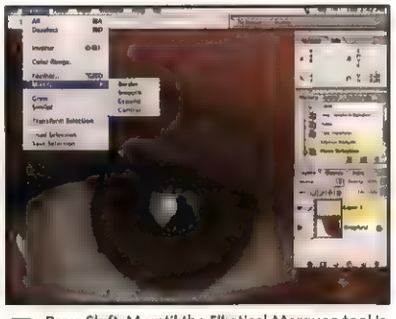
Remove the reflection of the photographer in the pupil, along with unwanted reflections in the iris…



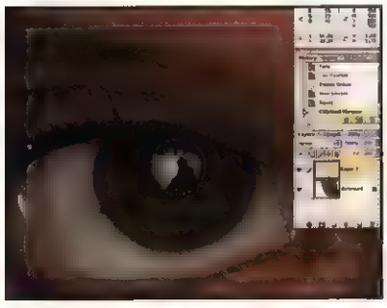
1 There is a distracting reflection in the iris, just below the pupil. Choose the Lasso tool (L), press Return, type 3 and then press Return again. This has set the feather to 3. Now make a selection next to the reflection that resembles its shape. Press Command-C to copy, then Command-V to paste.



2 Use the Free Transform (Command-T) to move and rotate the layer. When the cursor is a black arrow you can move the whole box over the reflection to cover it. Dragging the corners of the box will rotate the Transform. Press Return to apply it, then Command-E to merge down. Paste twice again to cover the left eye in the same way.

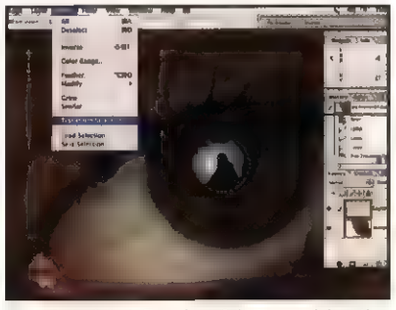


3 Press Shift-M until the Elliptical Marquee tool is selected. Hold Alt-Shift while clicking into the centre of the pupil. Now drag outwards until you reach the outer edge of the pupil. Use the arrow keys to adjust the circle exactly over the pupil. If the selection is either too big or small, go to Select> Modify>Contract/Expand



4 Now hold Alt (a minus sign will appear) and draw a smaller circle within the pupil as shown. Feather the selection (Command-Alt-D) by three pixels. Select the Eyedropper tool (I) and sample the dark colour of the reflection of the photographer. Hold Alt and press Backspace to fill the selection with the foreground colour you just sampled.

5 You will need to repeat this procedure about three times to entirely fill the selection. Now press M to get the Marquee tool and move into the selection until the cursor changes into an arrow with a rectangle attached. Drag the selection over to the left eye. Since the left eye is slightly bigger, you will have to adjust the selection.



6 Go to Select>Transform Selection and drag the handles so that the selection fits precisely over the pupil. Holding Shift while dragging the corner handles will change the selection proportionally. Feather the selection by about 2 pixels and then press Alt and Backspace until the the area has been entirely filled. ›

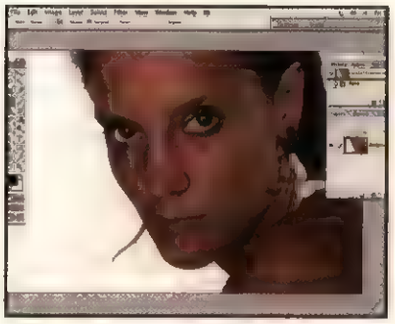
# Part 3: Removing red veins

Before we change the colour of the eyes, we need to tidy up the whole eye area...

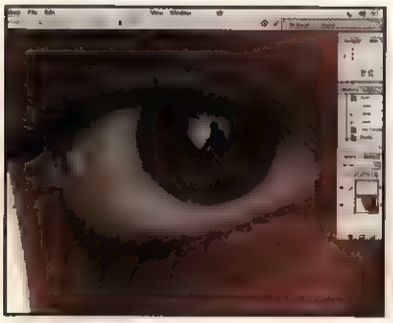
### Retouching tools

With the Healing brush and Patch tool, *Photoshop 7* has improved retouching tasks such as removing blemishes, dirt, dust and scratches immensely. These new tools differ from the previous Rubber Stamp tool in that they are able to assess the area surrounding the dirt spot and remove the blemish while still maintaining the overall texture, lighting and shading of the area.

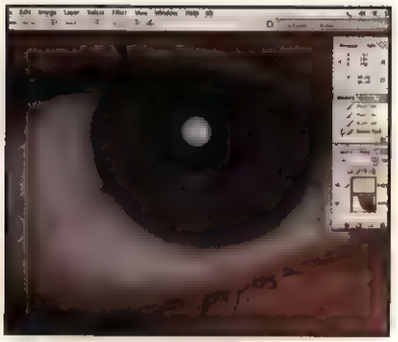
The Patch tool offers additional freedom in that any type of selection method can be used with it. Once the selection outline is ready, just choose the Patch tool from the Tools palette and apply it as necessary.



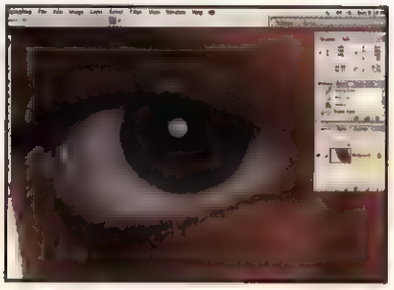
1 Each of the eyes needs to be desaturated. This will get rid of the red in the veins and prepare the Iris to be changed to blue. Create a new layer and change the Blending mode to Colour. Press D to set the foreground and background colours to default black and white. Now zoom into the right eye by 300 per cent.



2 Choose a medium-sized brush and set the opacity to 100 per cent. Now, carefully paint over the white areas of the eye, the iris and the pupil. Remember that you can quickly increase or decrease the brush size simply by pressing [ ]. In the Info palette, you can see how all the RGB values change to the same value

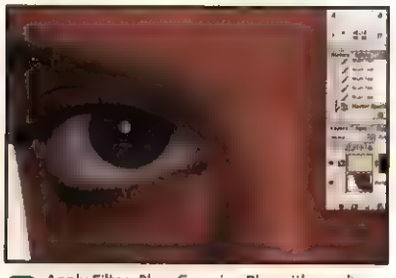


3 You can use the Eraser tool (E) if you have gone too far. You also might want to use a smaller brush and lower opacity towards the edge of the eyes to create a more natural effect. Once you are happy with the outcome, press Command-E to merge the layer with the background layer.



4 Now use a very small Healing brush (J) to tidy up the veins. Change the mode to Lighten. For the white reflection in the left side of the right eye, use the Patch tool (Shift-J). Surround the area and drag downwards. The result will be slightly patchy, no matter how precise you are, but you can adjust this in the next step.

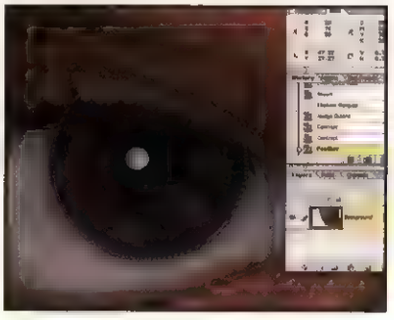
5 Make a loose selection around the left and right eye, then press Command-J. This will make a layer via copy. Now apply Filter>Pixellate>Fragment to this layer. Go to Edit>Fade Fragment and bring the slider down until the effect is very subtle. Concentrate on the white eye area when you're trying to judge this.



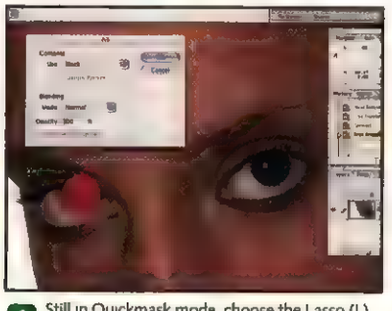
6 Apply Filter>Blur>Gaussian Blur with a radius of about 0.6. Create a layer mask. Press D to set the colours to default, then Alt-Backspace to fill the mask with black to undo the filters you have just applied. Choose a paintbrush (B), press X to change the foreground colour to white and paint over the eye white. Use sliders to bring down the effect, then press Command-E to apply the layer mask.

# Part 4: Changing the eye colour

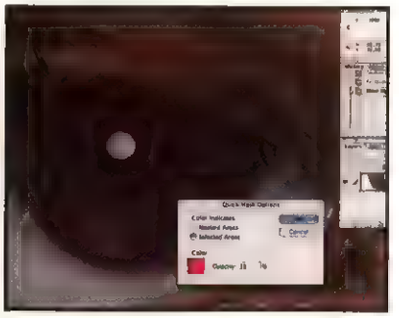
Now we need to make precise selections and use adjustment layers to brighten up the eyes and change their colour...



1 You will need to create a very precise selection to change the eye colour. Start on the right eye, press M and, by holding Alt-Shift, pull a circle selection out until it covers the iris. Adjust the selection with the techniques described in previous steps, then press Q to enter the Quickmask



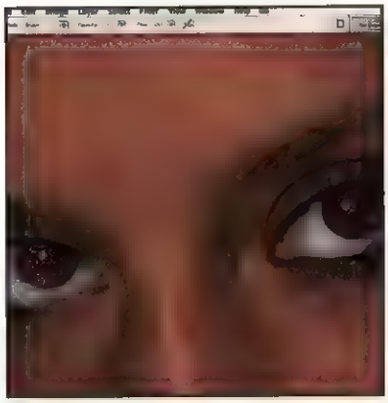
2 Still in Quickmask mode, choose the Lasso (L) tool and create a new selection around the left eye Being in Quickmask mode enables you to use the same selection adjustment techniques without losing the selection of the right eye. When you are happy with your selection, simply fill it with a 100 per cent black colour.



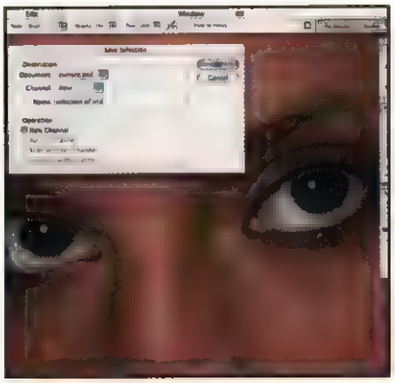
3 Use Filter>Blur>Gaussian Blur of 3 pixels on the Quickmask to feather the selection Now double-click on the Quickmask icon in the Tools palette and change the opacity to 10 per cent. Select the Eraser (E) and choose a small, soft brush that roughly matches the width of the eyelashes

### Quickmask tool

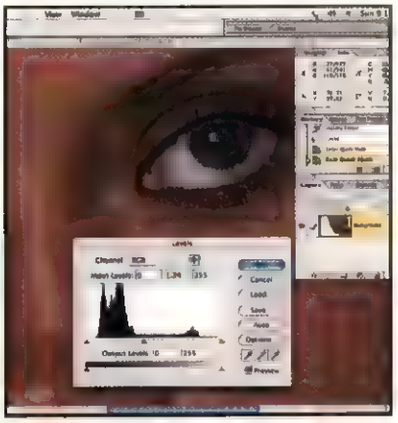
As the name implies, this is a very fast way to create masks. What is often overlooked is the fact that any type of filter can be applied to a Quickmask. For instance, if you want to feather your selection borders you have two options. You can go to Select>Feather or change to Quickmask mode and apply a Gaussian Blur to the Quickmask. Darkening or lightening the Quickmask, as we do in this chapter, will change the opacity of the mask and therefore the effect it will have on the object the selection will be applied to. The best example is to apply a gradient to a Quickmask to use it to fade in or fade out an object.



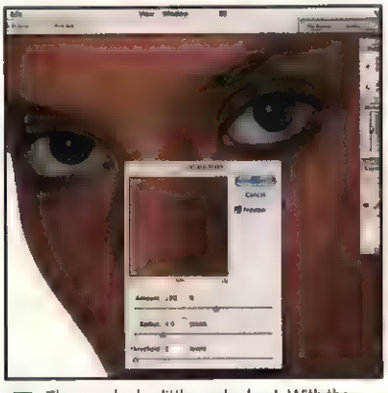
**4** Erase over the lashes in strokes. The upper section of the Quickmask above the lashes can be removed using a higher opacity, larger-sized brush. Now press Q to exit the Quickmask, then check that your selection only covers the iris and the pupil, not the lashes.



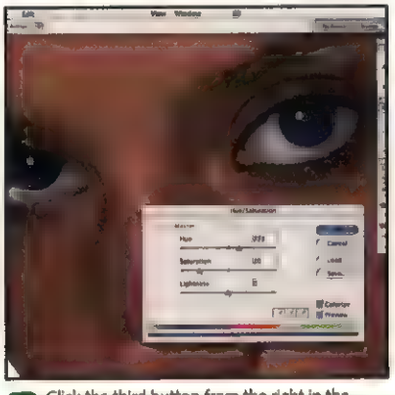
**5** Save the selection – go to Select>Save Selection. Name it 'Selection of Iris'. Leave the other settings as they are. The left eye is darker than the right eye so remove the mask over the right eye by holding down Alt and dragging the Lasso tool around the right eye selection. Now zoom into the image but make sure you can still see both eyes.



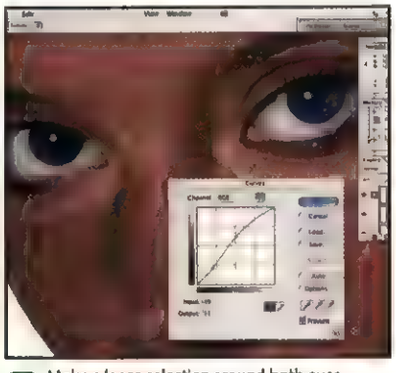
**6** Press Command-L to bring up the Levels window and drag the brightness slider to the left until both eyes have roughly the same brightness. Press OK. Now go to Select>Load Selection and choose Selection of Iris.



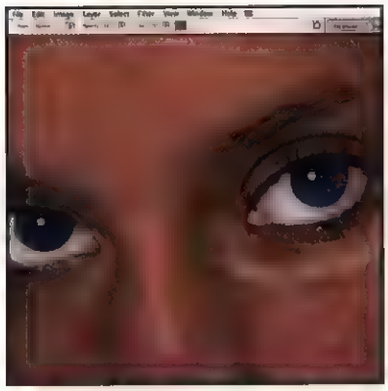
**7** The eyes look a little washed out. With the selection active, go to Filter>Sharpen>Unsharp Mask. Choose an amount of about 120 per cent, a radius of 4 and set the Threshold to 2. The eyes should now look much crisper



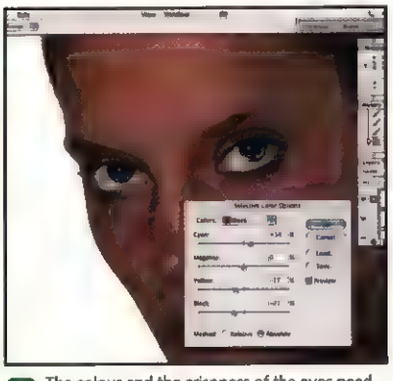
**8** Click the third button from the right in the Layers palette and choose a Hue/Saturation adjustment layer. Check the Colourise box and pull the Hue slider to the right, up to about 222. Set the saturation to 20 and press OK.



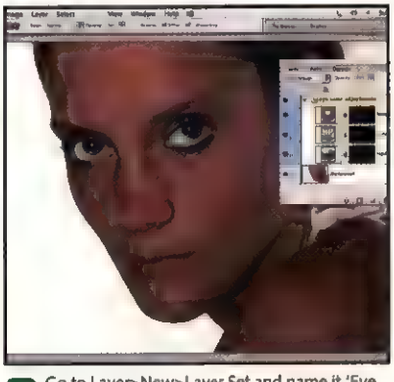
**9** Make a loose selection around both eyes. Create a Curves adjustment layer and increase the contrast by lifting the midtones and pulling the shadows down slightly, as shown above. This not only increases the contrast within the iris but also brightens the whites of the eyes



**10** Choose the Paintbrush (B) and press D, then X to set the foreground colour to white Carefully paint around the eyes to reduce the effect to the eye only. If you think the that the eyes look too unnatural, reduce the opacity of the Curves adjustment layer.



**11** The colour and the crispness of the eyes need to be adjusted. Create a Selective Colour adjustment layer on top of the other layers. Choose Blues from the drop-down menu and pull the Cyan slider to the right and the Yellow slider to the left as shown. Now Choose Blacks from the drop-down menu and pull the Blacks slider to about 10.



**12** Go to Layer>New>Layer Set and name it 'Eye Colour Adjustments'. Drag all three underlying layers into the layer set and check that they are still in the right order. Adjustment layers are not final and give you the freedom to tweak colours when needed, but they can also clutter the Layers palette. Layer sets are a handy option to help avoid this. ›

# Part 5: Techniques to remove large areas of imperfections

With only a small area to sample, we will have to create large sections of the neck from scratch in order to improve the image...

### Selection methods

There are various ways to achieve the same thing with selection methods. Using the Lasso and Marquee tools is a very fast and direct way of making selections but look at the Options bar and you will see four icons that can give you even further control. The icons from left to right (along with their modifier keys) have the following effects:

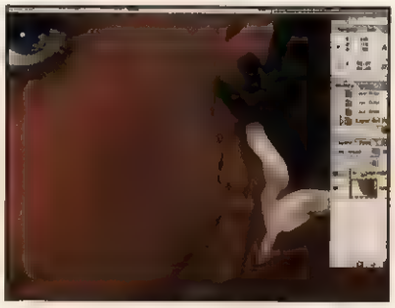
1. Clicking this will remove the previous selection and you will set an entirely new selection.

2. Will add to the previous selection (Shift key).

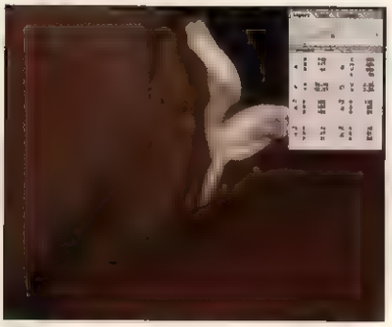
3. Subtracts from the previous selection (hold down Alt and drag from within).

4. Intersects with the current selection (Shift-Alt-drag).

As direct as these selection methods are, they may get confusing. If you aren't sure what's selected and what isn't, briefly switch to Quickmask mode. Depending on the Quickmask settings you've set (whether colour indicates the masked or selected areas), you can quickly see which area is selected or not.

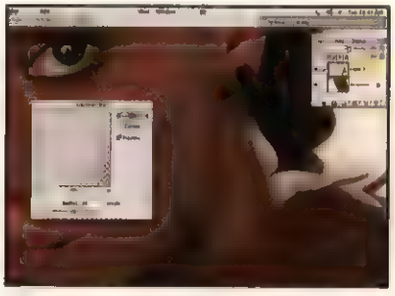


1 In order to remove the unflattering wrinkles on the neck you could use the Healing brush and Patch tool combination, but that would require a lot of time and wouldn't produce a very satisfactory result. Imagine what the area would look like without any imperfections .

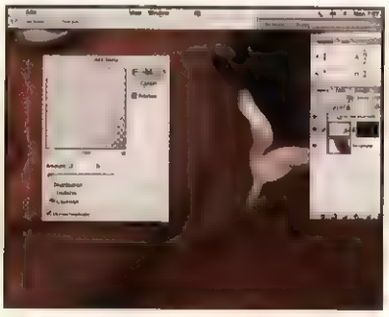


2 Instead, investigate the colours that constitute the area. For illustration, we've created colour samples. We've also created a fifth colour that is slightly darker than colour sample 4. You are now going to use these to paint an entirely new neck.

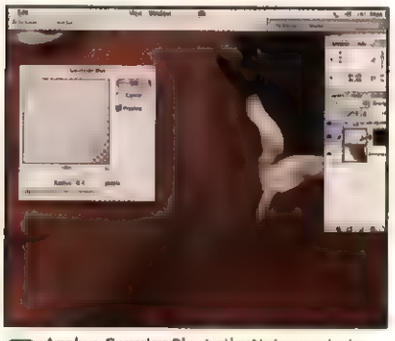
3 Create a new layer and press B for the Paintbrush. At the right of the Option bar, press the Airbrush icon. Set the opacity to 60 per cent and choose a soft, medium-sized brush. Paint a very abstract, generous version of the neck over the neck area. Use the illustration above as a guideline.



4 Apply a Gaussian Blur with a radius of 40. Click the Layer Mask icon, which is the second from the left in the Layers palette. Use a soft, black brush to remove from the mask and white to add to the mask. This will require a lot of attention to detail. You can Alt-click the layer mask to see the mask only or Shift-click to temporarily switch it off.



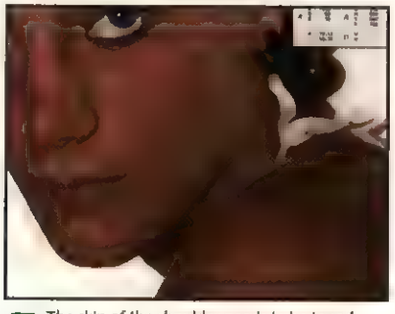
5 The neck section has a very different texture to the rest of the skin. Click the icon to the left of the layer mask, then go to Filter>Noise>Add Noise. Check the Monochromatic and Gaussian boxes and choose 3 for the amount. Press OK. If you find this is too much, go to Edit>Fade Noise and adjust



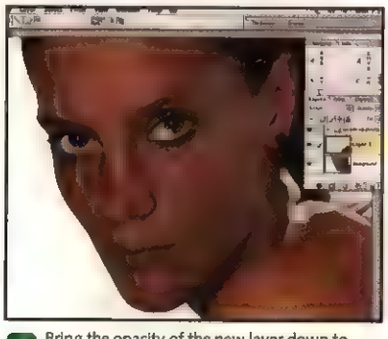
6 Apply a Gaussian Blur to the Noise you just added. Go to Filter>Blur>Gaussian Blur and choose a radius of about 0.5 pixels. The neck is still smoother than the rest of the skin, but this mismatch will disappear after smoothing the skin.

# Part 6: Matching skin tones

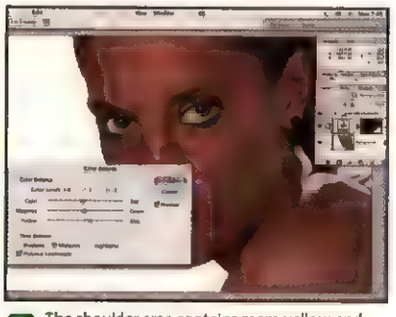
We are going to use a path selection, blending modes and Colour Balance to match the skin tone of the shoulder to the skin tone of the face...



1 The skin of the shoulder needs to be toned down to match the face. Create a path along the shoulder and the top of the back. Where the path meets the bikini, do a more generous, less neat path. Press Command-^ to activate the selection and feather it by 2. Press Command-J to make a layer via copy. Set the Blending mode to Screen.



2 Bring the opacity of the new layer down to about 80. Now hold Command and click in the layer to make a selection of the layer, then press Command-E to merge down. With the selection still active, click the Adjustment Layer icon and create a Colour Balance adjustment layer.



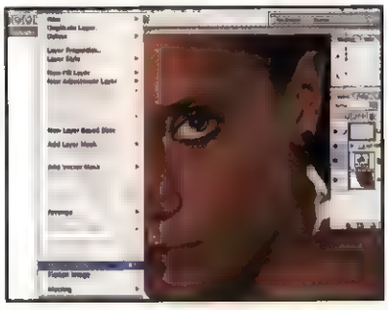
3 The shoulder area contains more yellow and green than the skin colour of the face. Check the Preserve Luminosity box, then adjust the slider as follows: Shadows: -25, 0, 0, Midtones: -8, -3, 13; Highlights: -10, -12, 11. Now add a layer mask to the Colour Balance adjustment layer and paint in the white bikini areas.

# Part 7: Creating flawless skin over large areas

Filters, blending of layers and a layer mask are going to be used to create smooth and healthy-looking skin...

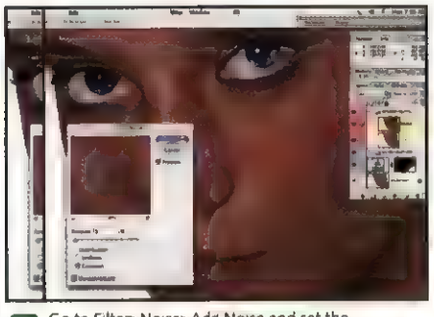
### Filter control

Normally when you apply a filter the control you have is when you change the settings in the dialog box or immediately after by choosing Fade from the Edit menu. A great way of maintaining control until you finalise your image is to apply it to a layer that contains all the elements and adjustments. Do this by creating a new layer, holding Alt and choosing Merge Visible from the Layers menu. This process is called Stamp Visible. You can now apply the filter and adjust the effect whenever you like. Even better, you can duplicate the Stamped Visible layer a couple of times and apply various filters to the different layers, giving you the opportunity to blend these filters with a lot more freedom.

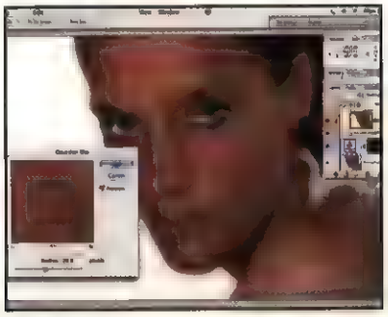


1 Create a new layer and make sure it is on top of all the other layers. Hold Alt and go to Layer>Merge Visible. This will merge all underlying layers into a new layer, without destroying the actual layers. Hold Alt long enough for the system to calculate the information, otherwise you will merge with the layers underneath.

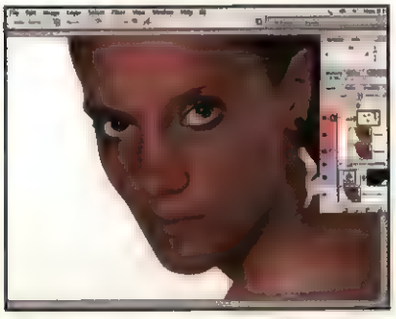
2 Press Command-J twice. Double-click the top layer and call it 'Noise' and name the one underneath 'Gaussian Blur'. Create a new layer set and name it 'Complexion Adjustments'. Drag the two new layers into the layer set, then click on the Noise layer to activate it.



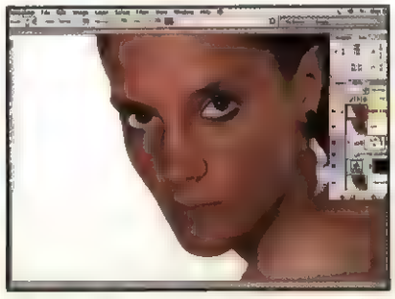
3 Go to Filter>Noise>Add Noise and set the amount to 5, then check the Gaussian and Monochromatic boxes. Don't worry about the unnatural effect this will create for the time being. Switch off the Noise layer by clicking on the Eye icon in the Layers palette. Now click on the Gaussian Blur layer to activate it.



4 Go to Filter>Noise>Dust & Scratches. Set the amount and threshold to 9. Go to Filter>Blur>Gaussian Blur and set the radius to 20. Activate the Noise layer and set its opacity to about 60 per cent. Lower the opacity of the Gaussian Blur and Dust & Scratches layers to blend with the Noise layer.



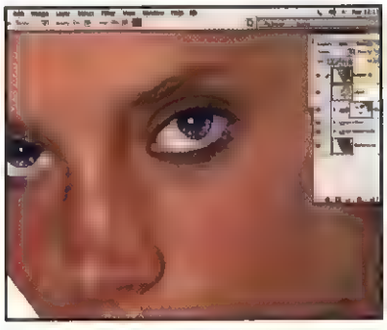
5 Now activate the Complexion Adjustments layer set and apply a layer mask to it. You won't lose the layers within it by doing this. Paint with black to remove the adjustments from all of the features that require details, such as the eyes, the mouth, the hair and so on.



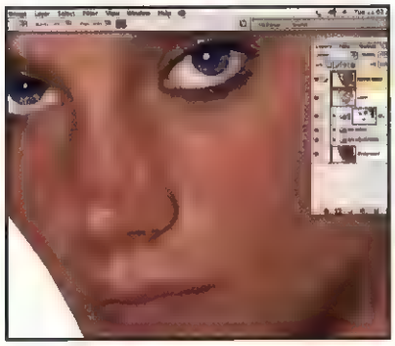
6 Create a new layer. Make sure it is on top of all the other layers. Hold Alt and go to Layer>Merge Visible. Change the Blending mode to Screen, then lower the opacity to about 20 per cent. Press Command-J, then Command-E to merge down to get healthy-looking skin. At this point, save the file for a later exercise.

# Part 8: Smoothing the face

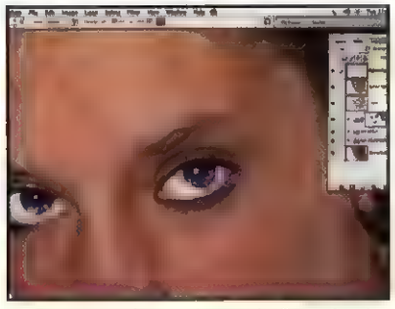
We are going to use a combination of the Paintbrush, Eyedropper tool and blending modes...



1 You will need to get rid of the shininess of the nose and other areas. Create a new layer, hold Alt and go to Layer>Merge Visible. Create a new layer and set the Blending mode to Darken. Now choose a soft, small brush and set the opacity to about 50 per cent.



2 Move over the shiny area on the nose, hold down Alt (the Paintbrush will temporarily change into the Eyedropper) and sample just next to the shininess. Now paint over it. Do so in all areas that need darkening and name the layer 'Darken'.



3 Create another new layer and call it 'Lighten'. Change the Blending mode to Lighten, then use the same technique as before, only this time you will concentrate on the darker areas. The image is now finished so you just need to do a final check around it at 100 per cent to see if there are any faults or imperfections. ■

# Past perfect

From the photo retouching techniques of the Victorian photographers to the modern day power of *Photoshop*, we trace the history of manipulating portraits…

Although it's hard to believe that Kate Winslett's artificial thighs had their roots in some Victorian lady's florid facial boil, it's a fact worth remembering the next time you go to town with the Healing brush. While the Apple Mac was merely a glint in the eye of Steve Jobs's great-great-great grandparents somewhere in the middle of the 19th century, Victorian photographers were busy etching out scars, spots and the remnants of scurvy on the recording medium of the time – glass plates. And the surprising thing is that the basic principles of retouching altered little right up to the dawn of silicon and the death of the conventional airbrush. Metro Imaging's Creative Director, Mario Capaldi, takes up the story.

"Once the offending blemish was scratched off the glass plate, a black and white print would be made and there would be a white hole instead of a boil," he says. "An artist would then stipple in some dye to mimic flesh tone on the actual print and hey presto – you've made a dour Victorian a little happier about their perfect-looking skin."

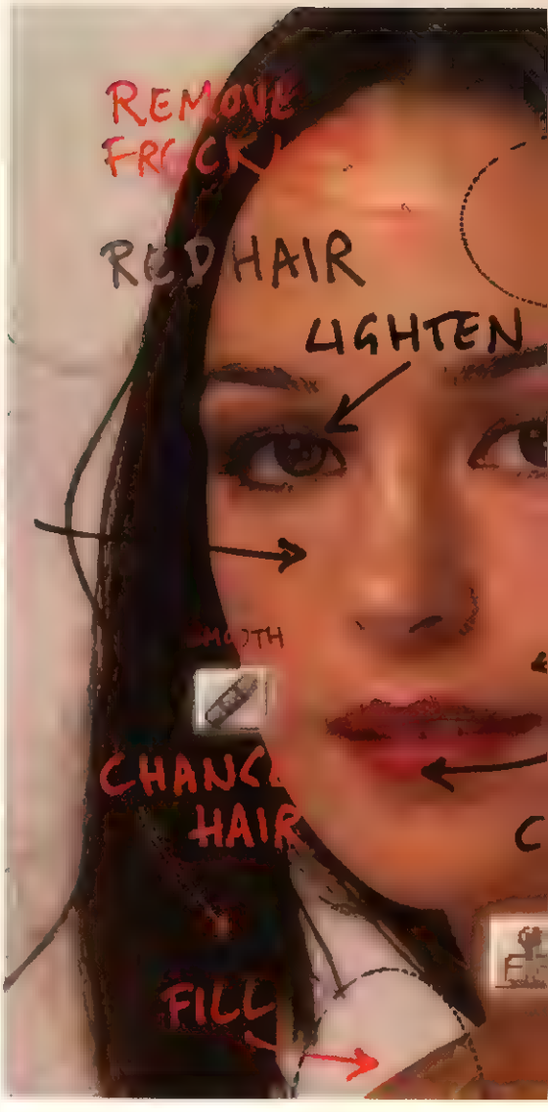
Mario explains that with the invention of the negative in the late 1880s, blemishes were better dealt with on the actual print, and two popular techniques emerged. The first was simply to apply paint to the surface of the print, covering up the problem area but at the same time leaving a visibly painted surface. The second more popular, but more difficult, method was to bleach out areas and stipple in the fresh tone with a dye, making the retouching work pretty much invisible.

"It wasn't really until the late 1940s and early 1950s that commercial photography kicked off," says Mario. "There were photographs reproduced before this period, but it certainly wasn't commonplace. It was the advertising industry and the emergence of catalogues that brought photographic reproduction to the fore."

It was the advertising industry that first made regular use of retouching, an increasingly skilled and costly affair. Techniques improved over time, as did the tools of the trade. Complex masks were created using a variety of different materials over the years. A cream-like material that turned to rubber after five minutes was popular before the invention of Transfaseal, a clear, transparent film that was layered on, before the shape was cut with a scalpel and peeled off. Then the airbrush began to be used for the blocks of colour that the paintbrush had trouble handling.

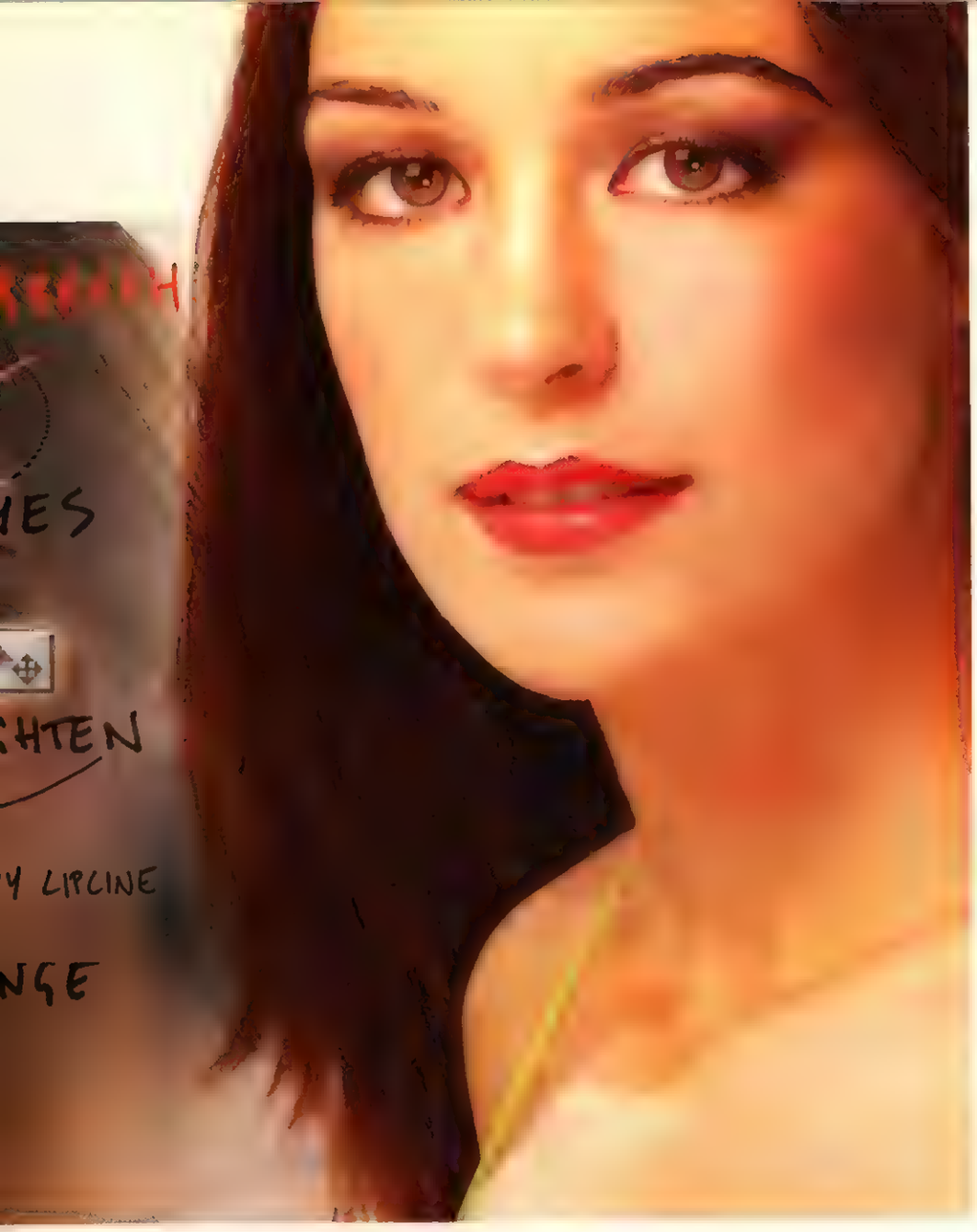
Retouching had quickly become the preserve of a handful of talented individuals and the emergence of colour photography in the 1950s brought with it an even higher degree of specialisation. "The C-type and R-type colour printing methods that first came onto the scene didn't lend themselves to retouching work," Mario says, "so a system called dye-transfer was developed, which involved hand-rolling a print base in separate colours (cyan, magenta, yellow and black), allowing retouchers to bleach away each tone individually with a soft brush. This gave them precise control over colour balance and tonality. Dye-transfer prints are arguably the finest colour prints ever produced, and they're still used in some quarters for exhibition work."

While the retouching techniques for black and white imagery remained largely the same up to the advent of digital, conventional colour retouching underwent a further mutation before it was finally laid to rest. This was at the behest of the reprographics industry, who acquired a new toy in the 70s called a drum-scanner, which didn't get on at all well with the dye-transfer




Ever since photography was invented, retouchers have worked at improving the images produced by cameras. Things have come a long way since the days of scratching an image away from a glass photographic plate, but the objectives are the same.

## John Proudfoot of retouching house Lifeboat Matey



Feature

## Keith Wallington of retouching house Lifeboat Matey

There's a lot more scope for creativity

painstaking

print. After muddling along for some time with the two opposing technologies, the breakthrough came with the invention of the humble transparency in the mid-1950s — a 'positive' film that promised exceptional quality and perfect compatibility with the scanners of the day. And so the experts in the retouching world found themselves adapting and applying their bleach and dye techniques again, this time to an enlarged duplicate transparency rather than a colour print.

"It was around this time in the late 70s and early 80s, that the big retouching houses emerged across the world," Mario says. "Studio 10 on Farringdon Road was one of the biggest in the UK, and they literally had rooms and rooms full of retouchers at a time when these skills were very few and far between. They were all working freelance and commanding massive hourly rates. These boys were earning six figures and turning up in new Porsches every week, but then it was a very highly skilled job and there were very few people with enough talent to do it.

"But the 80s also saw the arrival of computers on the scene," Mario continues. "I was working at Studio 10 when they bought their very first computer for hundreds of thousands of pounds — a Scitex. This thing looked like something out of Mission Impossible; it was absolutely huge and had to be kept in its own air-conditioned room and operated by men in white coats wearing latex gloves. All the famous campaigns were going on at this time and the company had brought in the Scitex to speed up page planning, combining text with the images. There weren't any techies or IT people at the time so they gave the task of sorting out this computer to a chap called Joey Fernandez, who had a conventional photographic background.

"I remember Joey wandering into the office saying, 'Do you know you can retouch on this thing?' He'd worked out that the page planning was achieved with pixel replacement and the same software could actually be used to perform some rather crude retouching tasks. This changed everything, and the boss at the time, David Taylor, set about working out how to put it to use. He had a go at getting conventional retouchers to do it, but they couldn't get their heads around it — it was too alien for them. This was around the time of the start of the gaming era and there were a lot of young people coming out of art school with a real enthusiasm for computers, so David drafted them in. The idea of coming in to do work for these cutting edge ad agencies and using state of the art computers appealed to lots of youngsters."

Studio 10 was the first company in the world to put computers to use for retouching, Mario claims, and it wasn't long before others followed suit. Meanwhile, David Taylor was able to offer an ultimatum to the conventional retouchers who were asking the earth for their work, remembers Mario — a salaried position of £40,000 (a lot at this time) or no work at all. The majority came on board since there was still plenty of conventional work around. It was decided on a job-by-job basis which would be best for digital and which would be best for conventional. Something like a standard Vogue cover was still a lot quicker to do conventionally, says Mario, whereas the more complex cut-outs lent themselves to digital.

"All the creative people started experimenting and pushing this technology to its limits. New computers arrived on the scene and you started to get a lot of images commissioned to take advantage of the technology, such as bulging eyes, rubber faces and the like. More people came into the industry and the prices of retouching suites started to drop, bringing us to the situation we have today where amateurs are able to afford equipment that can do professional jobs, namely a Mac and *Photoshop* software. It was only really four or five years ago that Macs came up to speed with the Bar Co system though."

Predicting the future of digital imaging is difficult. Mario is adamant that retouching is no longer the right word for the job. "There's so much more to digital manipulation than retouching — virtually anything is possible, and it's common for us to be asked to do the sorts of things that conventional retouchers could never have imagined," he says. "It is hard to see a time when photography becomes redundant though — it's so much easier to shoot and work on something than recreate something with wire-frames and then add the imperfections that make things seem lifelike.

"Computers are great at creating flawless imagery," Mario adds, "but I'd rather have Angelina Jolie than Lara Croft. The day that computers are able to create Angelina Jolie is very difficult to foresee." ■

**Illustration:** George Cairns **[w]** www.georgecairns.com

# Faking textures

## On a tight deadline, you might not have time to acquire real-world textures. Create a variety of texture styles entirely within *Photoshop 7*...

Digital artists have many creative uses for textures. Web designers need textures to create backgrounds for their sites, and 3D artists require texture maps to bring their grey-shaded polygons to life. One way to create textures is to derive them from reality, using a digital camera to shoot wood, walls, water and so on. However, a looming deadline might mean that a day out with your camera is a luxury you can't afford. Follow our step-by-step guides to faking textures from the comfort of your desktop. ›

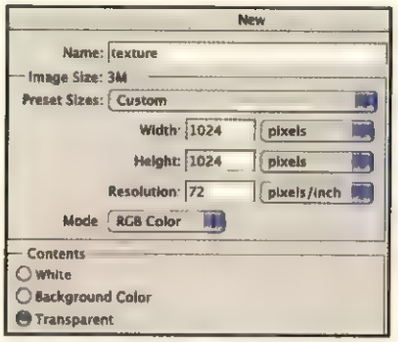
Expertise provided by George Cairns. You can
visit his site at [w] www.georgecairns.com

# Part 1: Burnished metal

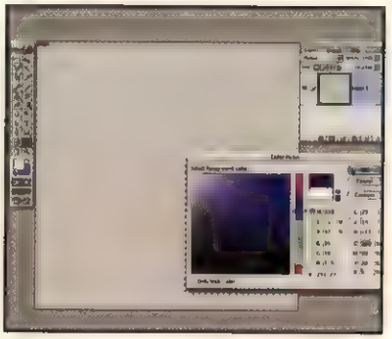
Create the popular burnished metal look that's a favourite texture for a variety of on-screen interfaces...

### The power of 2

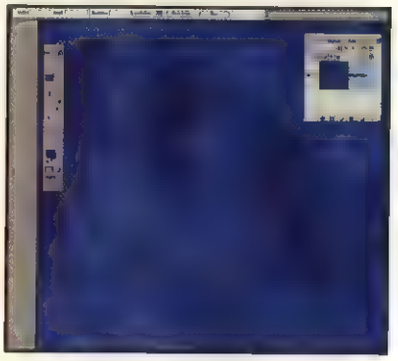
To make a tile-able texture that can be repeated without a noticeable seam make the image size divisible by the power of 2. This will enable many of the textures you create using the Cloud Filter to tile automatically. The maths involved in creating clouds means the edge of one side of the image will match perfectly with the pixels on the opposite edge resulting in a seamless join. If the texture has to tile on a Web page or 3D model. Examples of Power of 2 image sizes are 512x512 pixels 1024x1024 pixels and so on



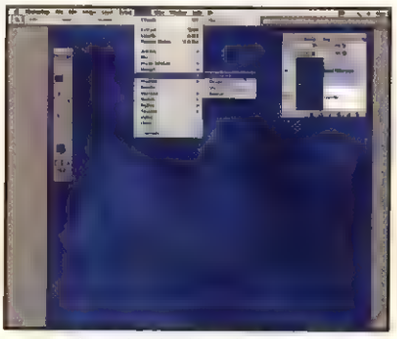

1 Create a new file. Make it a square texture with a maximum image size of 1024x1024 pixels at 72dpi. (Check out the margin note for more information on why it's a good idea to create square textures.)



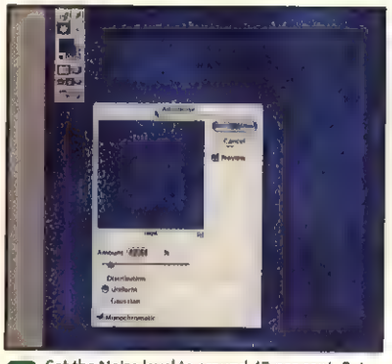
2 Click on the Foreground Colour icon in the Toolbar and choose a light blue from the colour swatch. Click on the little arrows (or press X) to swap to the Background Colour icon. Make that a darker blue.



3 From the main menu bar go to Filter>Render>Clouds. This creates a fractal cloud pattern that mixes the foreground and background colours together. Label the layer: Clouds



4 Duplicate the Cloud layer by dragging its thumbnail onto the Create New Layer icon. (This is good practice because it allows you to experiment with different filter settings without losing the original layer). Go to Filter>Noise.

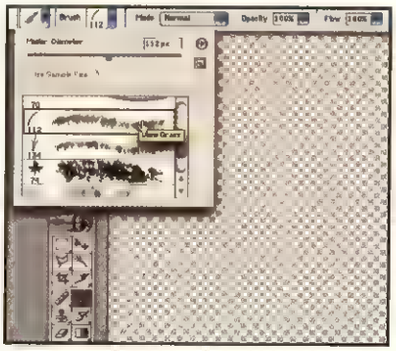


5 Set the Noise level to around 42 per cent. Set its distribution value to Uniform and tick the Monochromatic box. This adds a strong and contrasting noise grain to the texture.

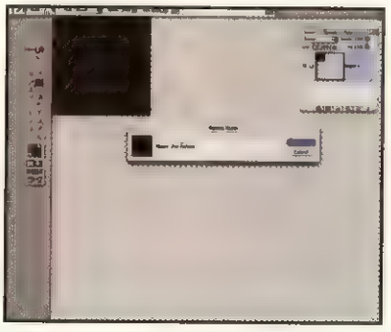
6 Go to Filter>Blur>Motion Blur. In the Motion Blur dialog box set the Blur Angle to 90 degrees and the Distance to around 70 pixels. This gives you that burnished metal look. Fine-tune the colour of your texture by going to Image>Adjustments>Hue/Saturation>Colourise.

# Part 2: Fake fur

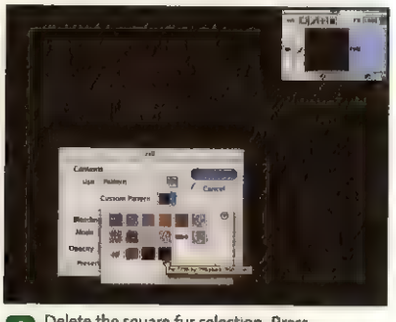
*Photoshop* features a quick way to make the fur fly by enabling you to create your own patterns. This technique can also be used to create a field of grass...



1 Select the Grass Dune brush from the Brush Pre-set Picker. Make your foreground and background colours different shades of brown. The brush will mix between them to create wiry looking hairs.



2 Select the Rectangular Marquee tool. Hold down Shift and draw a constrained square. Spray the fur brush into the square, making sure you cover any transparent areas. With the square painted area still selected, go to Edit>Define Pattern. Label the pattern. Fur Pattern



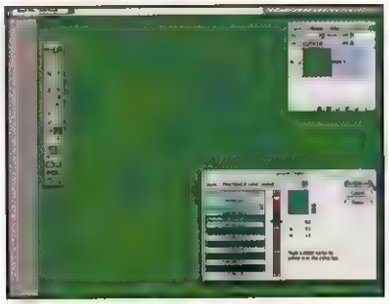
3 Delete the square fur selection. Press Command+A to select the whole layer. Go to Edit>Fill>Pattern. Choose the fur pattern you designed from the Custom Pattern option. Click OK. The whole layer will be filled with fur. Use the brush to spray more fur over any obvious joins in the pattern tiles.

# Part 3: Plant cells

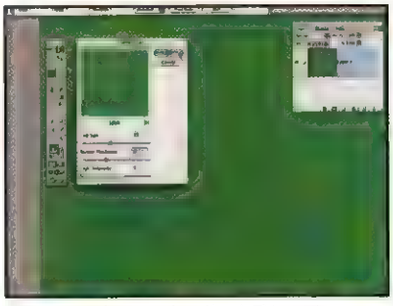
This organic-looking texture could be used as a texture map for a 3D model's alien skin…

### Brilliant brushes

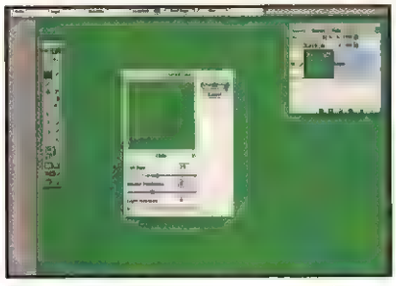
*Photoshop* enables you to generate huge repeating patterns from small areas (See Part 2 – Fake fur) This is a very quick way of filling a large space. You can also augment your textures by creating unique brushes. Draw the desired shape and colour of the brush to be. Select it with the Rectangular Marquee tool. Go to Edit>Define Brush. Your unique new brush can be found in the Brush Pre-set Picker



1 Create a new file that's 512x512. (See 'The power of 2' margin note to see why these sizes are the most appropriate.) Set the foreground and background colours to suitably organic-looking greens and blues.



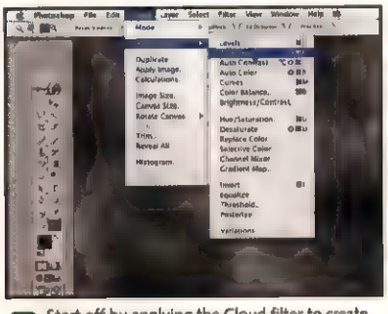
2 Go to Filter>Render>Cloud. This creates a mottled blue/green texture. Because of the maths *Photoshop* uses to generate fractal clouds, this texture will tile if it's created in a 512x512 sized file.



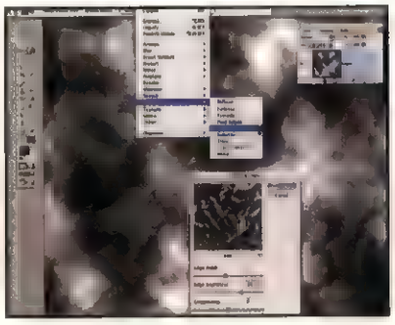
3 Go to Filter>Texture>Stained Glass. Make sure you set the Light Intensity to 0, or you'll get a spotlight effect around the edge of the image. The foreground colour forms the walls of the cells, with the mottled cloud effect creating the chlorophyll-style cell interiors.

# Part 4: Clothing fibres

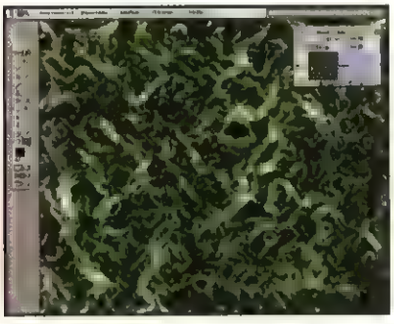
To fake a close-up view of a textile fabric texture, follow these simple steps…



1 Start off by applying the Cloud filter to create the base for the texture. (If the layer is transparent then *Photoshop* has no pixels to work with.) To increase the contrast between the whites and blacks, go to Image>Adjustments>Auto Levels.



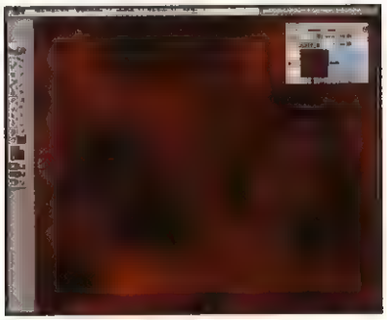
2 Go to Filter>Stylise>Glowing Edges. Adjust the Edge Width, Edge Brightness and Smoothness settings until you can preview a suitably fibrous texture in the Glowing Edges Option box. Click OK.



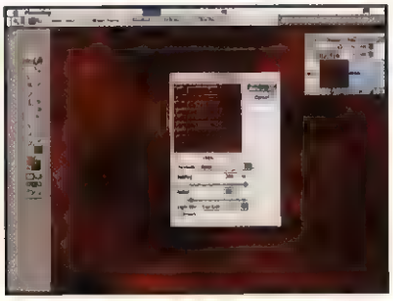
3 To dye your fibres any colour you desire, go to Image>Adjustments>Hue/Saturation>Colourise. Choose a suitable colour by adjusting the Hue slider.

# Part 5: Brick

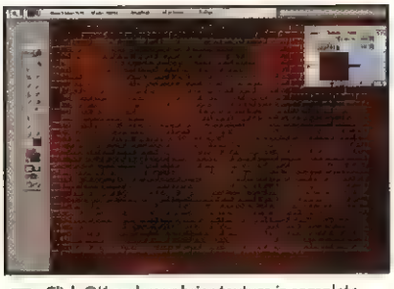
Creating textures shouldn't be like banging your head against a brick wall. Use Texturizer for an easier life…



1 Create a new square file and select an appropriately brick red foreground colour and a darker background colour. Go to Filter>Render> Clouds to fill the layer with a basic texture.



2 Go to Filter>Texture>Texturizer. In the pull-down Texture menu, choose Brick. Adjust the Relief setting to create deeper grooves in the texture. Change the Light Direction setting to Top Left.

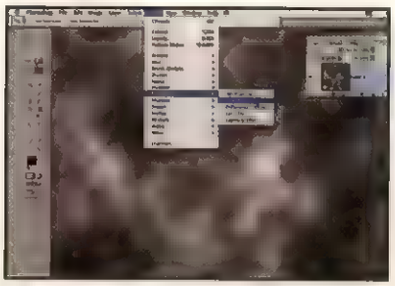


3 Click OK and your brick texture is complete. This Texturizer pushes a simple pattern through the coloured layer to fake a 3D effect. 3D modellers use this technique to create Bump Maps, which give their smooth models the illusion of having a rough textured surface.

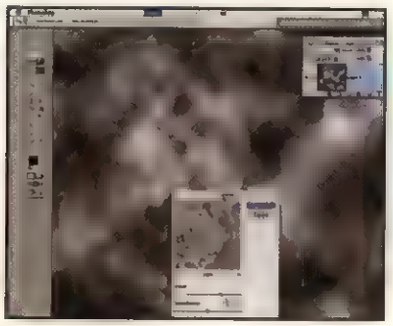
›

# Part 6: Tin foil

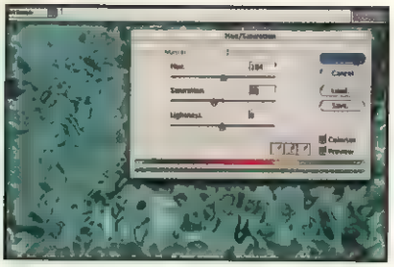
Need a crumpled metallic texture? Get one in seconds using this technique…



1 Click on the little Black and White icon in the Toolbar to re-set the foreground and background colours to black and white. Go to Filter>Render>Clouds to fill the layer. As you'll have noticed by now, clouds form a handy foundation to create many types of textures.



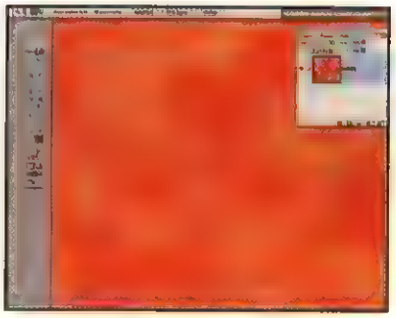
2 Go to Filter>Sketch>Chrome. Experiment with the Detail and Smoothness sliders till you get a suitably metallic look for your texture. When you're happy, click OK.



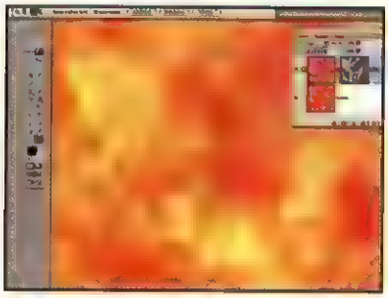
3 To add colour to the texture, go to Image>Adjustments>Hue/Saturation> Colourise. Bump up the Saturation value a tad and move the Hue slider until you get the desired colour. Colourise adjusts the darker parts of the texture but leaves the whites white, making the highlights shine.

# Part 7: Fire texture

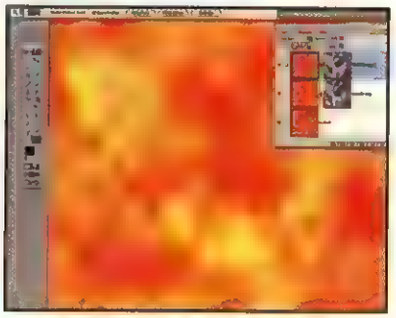
Create an explosive fiery texture using layer blending techniques…



1 Create a cloud texture that mixes yellow and orange. Duplicate the layer. Set the Mode to CMYK (Image>Mode>CMYK Colour). You get a more dramatic layer blend using this mode.



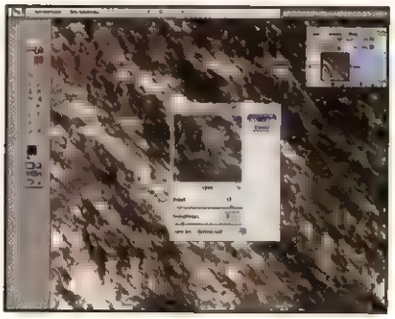
2 On the top layer, set the Layer Blend mode to Colour Dodge. Add a layer mask to the duplicated cloud layer and apply a cloud filter to the mask. This pokes random holes in the main layer so that you can see parts of the original layer beneath.



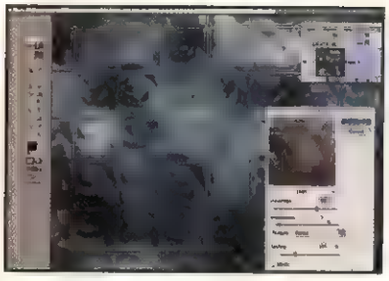
3 Duplicate the copied layer. Set this new layer's Layer Blend mode to Colour Burn. Experiment with the layer's opacity till you get a realistic looking fiery texture. Add a little noise.

# Part 8: One-step wonders

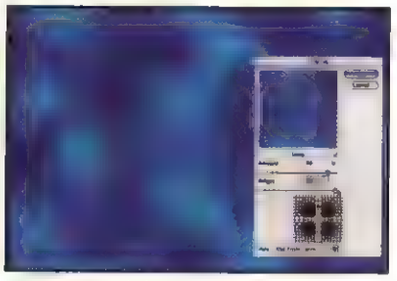
Once you've created your basic fractal cloud foundation, you can generate textures by applying one filter…



1 Create this chipped stone effect by generating clouds, then applying a Bas Relief filter (Filter>Sketch>Bas Relief). Re-apply the filter to create a finer chipped effect (Command+[F]).



2 Knock up this tasteful bathroom tile texture at the click of a button (and a couple of mouse slides) Create your clouds in the usual way, then go to Filter>Distort>Glass. Set the Texture option to Blocks and experiment with the Distortion setting. Colourise the texture.



3 Create a splash with this aquatic ripple texture. Mix light and dark blue coloured clouds together Then go to Filter>Distort>ZigZag to create concentric rippling rings. Fine-tune the texture by applying a hint of the Ocean Ripple Filter to the image. ■

# Photoshop **shortcuts**

There's a neat trick for undertaking Levels-like adjustment to images using only layers, and it produces results that would be impossible to achieve with Photoshop's Levels dialog

Say you have a black and white photograph that needs brightening up Using Levels doesn't give you the results you need; the image needs a lot of brightening, and Levels squashes the contrast or clips the highlights and burns them out. Well, there is an alternative...

Open your image and double-click the background to make it a layer. Add a new layer below the image and fill with white. Open the image layer's Layer Options to access the Advanced Blending section. To brighten up the image, drag the This Layer white point slider while holding the Option key (this will split it). Drag the left half of the white slider as far to the left as you need to brighten the image. Miraculously, the image freshens up, but without banding, without noise, without losing contrast, and the highlights don't blow out.

**YOU CAN ADAPT THIS TECHNIQUE TO CREATE INTERESTING EFFECTS – SOLARIZED IMAGES, FOR EXAMPLE. SPLIT THE BLACK SLIDER INSTEAD OF THE WHITE IN LAYER BLENDING OPTIONS**

There is a downside: you lose colour. Compensate for this by adding a Hue/Saturation adjustment layer to return said colour to its former self. It's also not a miracle cure for all images, and tends to work best when you move the split slider past the halfway point.

If you want to darken an over-exposed image, you can repeat the procedure but swap the white background layer for a black one. Then, in the Image's Blending Options, Option-drag the black This Layer slider to the right.

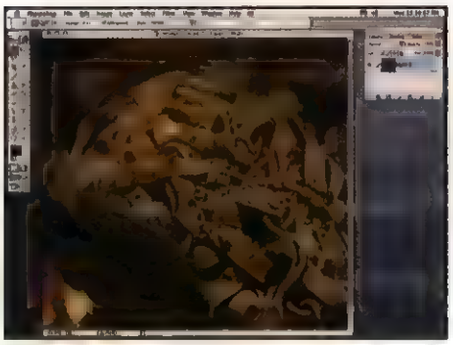
In either case, what you're doing is making a large chunk of the image partially transparent, so the underlying layer can show through. When you split the white or black sliders, you create a gradient transparency over a range of tones. In the case of the white slider, the pixels to the left of the left half are 100 per cent opaque, while the pixels to the right are 100 per cent transparent. The rest are smoothly feathered in-between. By dragging the split slider to the left, you're making the darker greys more transparent. By keeping the right half fixed to the right side, only pixels that were already at 255 are fully white. You will never blow out the highlights, because to the left there will always be semi-opaque pixels. If you do want to blow out the highlights, simply move the right half towards the left side a little

You can adapt this technique to create interesting effects – solarized images, for example. To achieve this effect, set up the document as above, but split the black slider instead of the white in the Layer Blending Options – the shadows start to brighten to create this cool, solarized look. Unlike the Solarize filter, this effect is continuously variable, and works well with greyscale images.

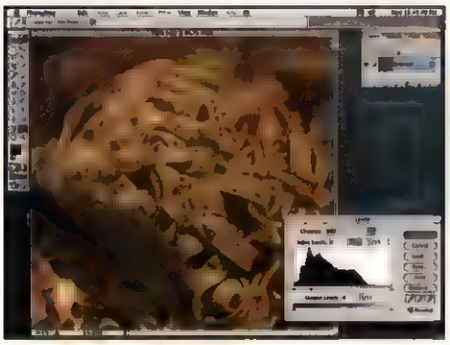
To give greyscale documents a tint, convert them to RGB. Add a Solid Colour layer between the image and the white layer, then set a tint colour. Choosing a cool grey-blue gives a metallic look, but other colours also work well. Placing the Solid Colour Layer between the image and the white/black layer causes the tint to show up only in the transparent parts, heightening the effect. ■

## Contrast and highlights

Here we are looking at an alternative to Levels...

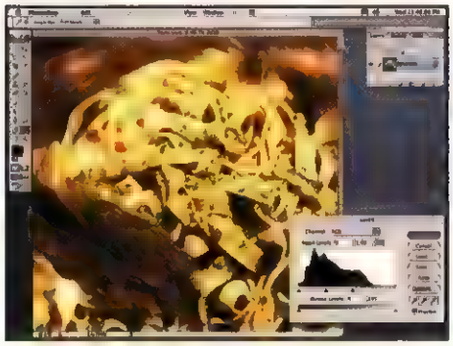


1 This is the original image – we want to brighten it up and add more contrast. Note that there's plenty of detail in the shadows and highlights, but it's still rather dull.

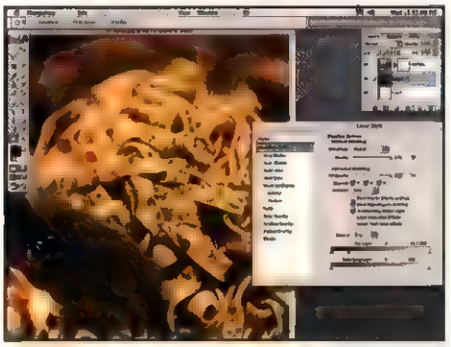


2 Using Levels works to an extent, but high Gamma settings create noise and a lack of contrast in the shadows, which leaves the image looking flat.

Expertise supplied by Simon Danaher
simon.danaher@ntiworld.com



3 Using the White point slider in Levels is a useful trick, but it causes highlights to bleach or burn out, so should be used in moderation – unless that's the effect you're after.



4 By using the more effective Blending Options technique, you can brighten an image without losing detail in the highlights or contrast in the shadows

# Perfect body: hyper-realism

In our look at hyper-realism, we'll use a photograph of a model and transform her into an Art Nouveau beauty...

Retouching images of models doesn't have to be limited to the more cosmetic processes, such as making the eyes whiter and clearer, the skin smoother, the lips fuller and so on.

In this tutorial we are going to get really creative with our original photo, aiming for a more artistic, hyper-realistic image. Our standard studio shot of a model will be transformed beyond recognition into an Alfonsa Mucha-style Art Nouveau composition.

We will also create some appropriate background and foreground elements within *Photoshop* to give the overall impression of a real woman living in an Art Nouveau world.

Please note that a good level of experience with *Photoshop* is required to complete this tutorial. >

# Part 1: Tidying up

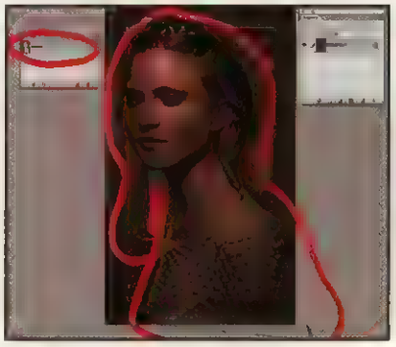
## We start by retouching the photograph, removing blemishes and giving the overall appearance a fresher look...

### The right face

Getting the right model is half the formula for making a stylised illustration work. Get the wrong person and it doesn't matter how great your techniques are because the final results won't have achieved your goals: so spend some time sourcing or selecting the right look.

### Fine details

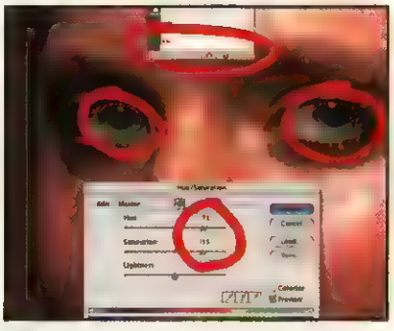
Being very accurate with your clipping, cloning or just touching up is not that important when working on a more illustrative concept, especially compared to a straight photograph that might be used for the cover of *Vogue* magazine, for instance. There is a lot of give and take here when working in this style so don't spend too much time on the finer details as most of it won't show through in the final illustration.



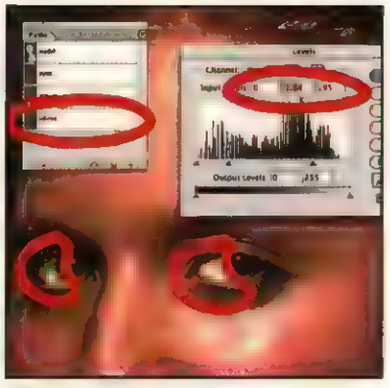
**1** Start by opening the file jcmodel1.jpg from the CD. Create a Clipping Path using the Pen tool from the Tools palette. Don't worry about creating a very accurate path because we will be adding a black stroke to the model nearer the end of the tutorial. Once you have created a path, call the Work Path layer in the Paths palette 'Model'.

**2** Turn the path into a selection using the Make Selection button at the bottom of the Paths palette. Open the Levels dialogue box from Image> Adjustments>Levels, set the Input Levels to 0, 1.19, 208 and click OK. As you can see, this has brought colour and brightness to the model's skin tone. Now deselect with Select>Deselect.

**3** We need to create a path around her eyes to boost the overall brightness before working on each of the individual elements that make up the eye. Create a path around both eyes and rename the Work path in the Paths layer as 'Eyes'. Turn the Path into a selection and set the Input Levels to 0, 1.20, 206, then click OK and deselect.

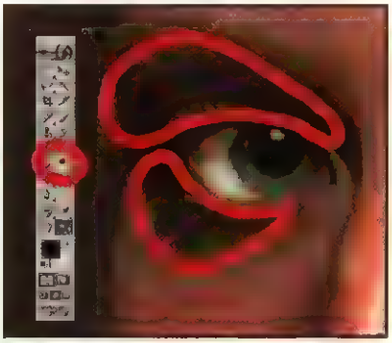


**4** Create a set of paths around the iris of the model's eyes and name the Work path in the Paths layer 'Iris'. Turn the paths into a selection and feather it with Select>Feather. Set the Feather Radius to about three pixels. Now go to Image>Adjustments>Hue/Saturation, set the hue to 71 and the saturation to 55 and then click OK. Deselect the selection.

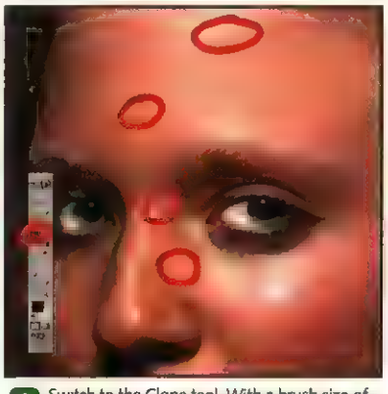


**5** Do the same for the whites of her eyes and create a path called 'Whites'. Turn it into a selection and then feather it to around two pixels. Open the Levels dialogue box and set the Input Levels to 0, 1.84, 195 and click OK. Deselect again.

**6** Moving on to her lips, create a path around them and rename the Work Path layer in the Paths palette 'Lips'. Turn it into a selection and then feather to around two pixels. Once you've done that, open the Levels dialogue box and set the Input Levels to 0, 1.15, 219. Click OK.



**7** Now we'll use the Dodge tool on the Tools palette with a brush size of around 27 pixels, Exposure set to 50 per cent and Range set to Midtones. Dodge around the lower part of her left eye to get rid of the shadow in the left corner, then do the same above her eye so it all looks a bit lighter and not so dark and heavy. See above for reference.



**8** Switch to the Clone tool. With a brush size of around 27 pixels and Flow and Opacity set at 100 per cent, clone the blemishes pointed out in the above picture. Make sure you clone a section next to the blemish to get a smooth, clean effect.

**9** Staying with the Clone tool, remove the hair clip on top of her head and use the same settings as the last step to clone out using the hair directly next to the clip.

# Part 2: Creating a background

Using a pre-rendered 3D image, we will compose and edit a background in *Photoshop* to suit our style of illustration…

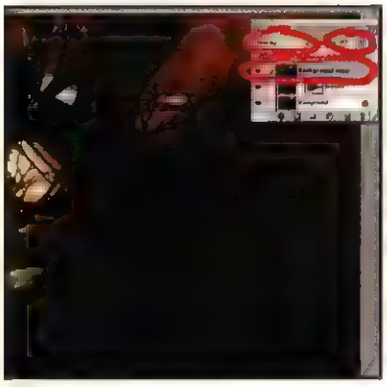
### Composition

Like traditional painting, this tutorial starts at the bottom and works its way up with regard to composing the elements. While working our way through the stages, we see the background elements and then work our way up to the foreground elements. This also provides a more organised illustration, which is especially helpful when it comes to editing or amending.

**1** Open background.jpg. Here we have a pre-rendered forest scene created in Cinema 4D that will serve as our main backdrop. You may want to use your own background. If so, just follow the same steps, though make sure you select quite a dark image. Using the Elliptical and Square Marquee tools, create the shape above or similar. Once you have drawn a circle selection, switch to Square Marquee and press Shift while drawing to combine the selections. Again, see above for reference.

**2** Go to the Paths palette. With our Shape selection, click the arrow at the top right of the palette so we have access to the Make Work path. Select that, then in the next dialogue box make the tolerance 0.5 and rename the layer 'Shape 1'.

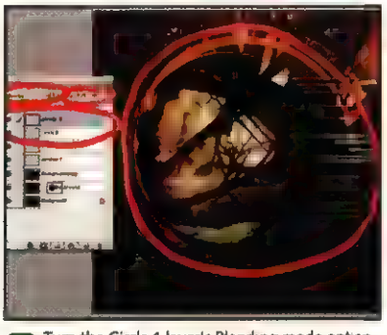
**3** Turn the Shape 1 path into a selection, then use Select>Inverse to invert the selection Open background2.jpg from the CD, Select>All and copy it. Going back to the background1 document, go to Edit>Paste In To. Once that has been done, rename this new layer Brown 1. See the image above for reference.



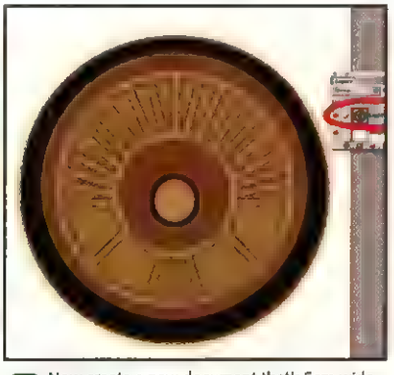
**4** Go down to the bottom of the Layers palette and duplicate the background layer. With the new layer, drag it to the top of the Layers palette so it's the top layer. Now set its Blending mode to Overlay and its opacity to around 45 per cent.

**5** Create a new layer and call it 'Strokes 1', then set your foreground colour to R 175, G 151 and B 36. Go back to the Paths palette and select the Shape 1 path and turn it into a selection. On the new layer, stroke it to around two pixels with Edit> Stroke Staying on this layer, create a few long, horizontal, rectangular shapes and stroke them as we did previously, then fill the stroke's shapes with 50 per cent white. Now set the Layer Opacity to 50 per cent and its Blending mode to Screen

**6** Create another new layer and call it 'Circle 1'. Using the Elliptical Marquee tool, create a white circle, then create another selection within that circle and delete it so the circle resembles the shape above



**7** Turn the Circle 1 layer's Blending mode option to Overlay. Using the same process as the last step, create two more layers, name them 'Circle 2' and 'Circle 3' respectively and create a number of these circle shapes at different sizes and transparencies. See above for a sample, but do experiment and even add a few keylined stokes to the shapes.



**8** Now create a new document that's 5cm wide and 5cm high, at 100 pixels per inch. Create a new layer and make a flower emblem using the Elliptical Marquee tool and the Pen tool. Use a number of colours, but keep the Colours palette within yellows, browns and tans

**9** Copy and paste the flower emblem into our illustration as the top layer and call this layer 'Emblem'. We will duplicate this a number of times, so follow the shape of one of the circles above Duplicate the original layer and reduce it using Edit>Transform>Scale. Position the new one below or above, depending on which route you took first Do this several times until it looks like the image above, then link the copied Emblem layers with the original in the Layers palette and Edit>Merge Linked Switch the Blending mode to Hard Light. ›

# Part 3: Adding our model

We'll add the model, give her more hair, plus a few keyline strokes so her look is in keeping with the Art Nouveau feel...

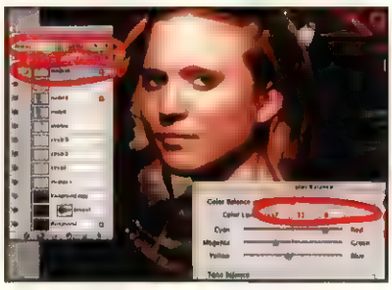
### Blending modes

Experiment if you have the time and really push the Blending modes to their limits. This is where the real excitement happens in *Photoshop* and it's where the 'happy accidents' can happen, leading to some creative and unexpected results

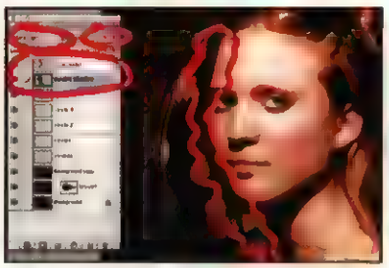
**1** Let's go back to the model document and use the path we created called Model to create a selection. Copy and paste her into our main illustration as the top layer and call her 'Model 1', Position her as in the picture above.

**2** Duplicate the Model layer and select the Lock Transparency button at the top of the Layers palette Go to Filter>Gaussian Blur and set the radius to around 7.5 pixels and click OK. Open the Hue and Saturation dialogue box, set the saturation to -51 and then click OK. Now set the Blending mode for this layer to Overlay Rename this layer 'Model 2'.

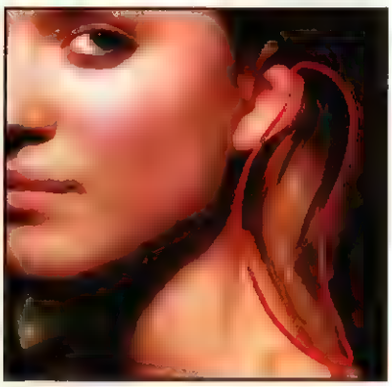
**3** Duplicate the Model 2 layer. The Lock Transparency button should still be selected, which is fine. Now go to Edit>Fill and fill the layer with white. Just the model will be filled in because of the Lock Transparency. Switch the Blending mode back to Normal and set its opacity to 70 per cent Now switch off the transparency option, create a Square Marquee selection and feather to around 55 pixels. Delete part of the white file and rename this layer 'Model 3'



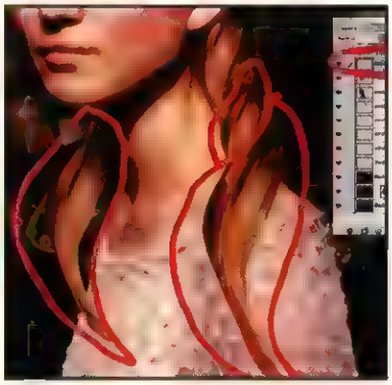
**4** Duplicate the Model 1 layer, drag the copy to the top and rename it 'Model 4'. Switch on the Lock Transparency button, then use Filter>Noise> Median to soften the original image and set the radius to around nine pixels. Set the Blending mode to Overlay and the opacity to around 52 per cent. Use Levels to lighten the image – set the Input Levels to 0, 1.98, 195 Open Image>Adjustments> Colour Balance and set Tone Balance to Midtones and the Input Colour levels to +67, -33, -8



**5** Now select the Model 1 layer and link it with the Model 2, 3 and 4 layers. Merge these together. Duplicate that layer and rename the Model Copy layer 'Main Model', and the original Model 1 layer 'Model Shadow'. Staying with the bottom of the two, switch on the Lock Transparency button at the top of the Layers palette and fill with black. Switch the Blending mode to Hard Light and offset the shadow towards the left of the top model layer so that it looks like a drop shadow. Use Gaussian Blur with a pixel radius of around 15 7.

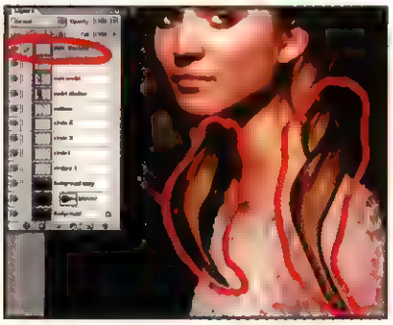


**6** Go back to the Main Model layer on top of the Layers palette and use the Pen tool to make a path around a long selection of her hair. Below her ear will do. Now copy and paste it and rename the layer 'Hair 1'.



**7** Duplicate the layer two more times and position and scale the hair as in the image above. Once you have done that, merge the three layers together and make sure that the layer is still called Hair 1

**8** Merge the Hair 1 layer with the Main Model layer, making sure the layer name is still Main Model – rename it if necessary. Hold down Control on your keyboard and click on the layer thumbnail of Main Model. Highlight Select Layer Transparency from the drop-down menu that appears This should now create a selection around the whole of the model.



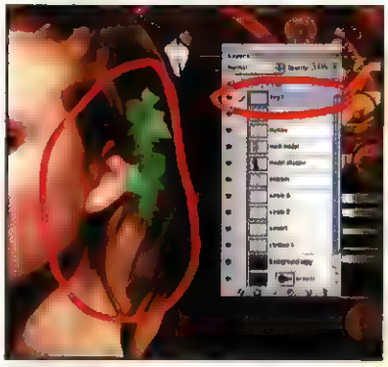
**9** Create a new layer and call it 'Outline', then stroke the selection with the colour R 24, G 17, B 15 at about nine pixels. Now create another new layer and call it 'Hair Outline'. Using the Pen tool, create a number of paths around the hair we added Create a selection of these and then stroke them as we did in the last step. Experiment here and add more complex hair strands and shapes.

# Part 4: Adding foreground elements

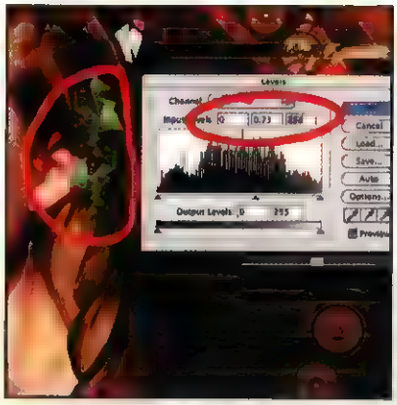
We'll now add the foreground elements for the finishing touches, such as a rendered 3D flower and some ivy…

### Alfonsa Mucha

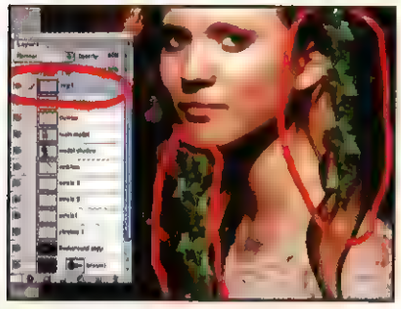
Alfonsa Mucha, 1860-1939, was a celebrated Art Nouveau artist. He was also a great commercial artist who worked on calendars, prints, magazine titles and book illustrations. Acquire and research as much as possible about the subject you are drawing upon for reference especially if you are adopting a style other than your own.



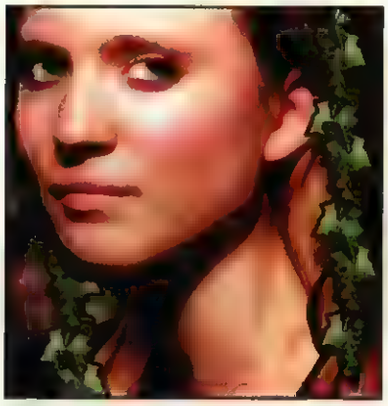
**1** Start by opening ivy.psd, selecting Layer 1 from the Ivy Layers palette and dragging it into our main illustration of the model. Make sure the ivy is at the top of the Layers palette. Rename the layer 'Ivy 1'. Now use Edit>Transform>Scale to position and resize the ivy so it looks like the image above.



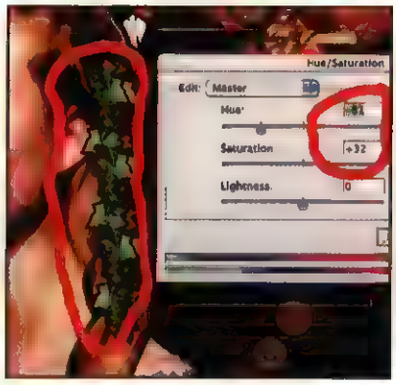
**2** Using the Colour Balance dialogue box, set the Midtones Colour Levels to +82, -81, -3. Open the Levels dialogue box and set its input levels to 0, 0.73, 254. This gives the ivy a more realistic colour.



**3** Duplicate the layer a number of times so we can extend the ivy down the model's hair. Merge the length, duplicate it and move it over to the left of the model so it looks like it's running down the left side of her head. You will have to use the Pen tool to delete the top part of the ivy on this side so it looks like it is coming from behind her head. Finally, merge all the ivy layers together and call the layer 'Ivy 1' again.



**4** Create a selection around the ivy using the Select Layer Transparency selection and then stroke it with the same colour we used around the model, using a five-pixel width.

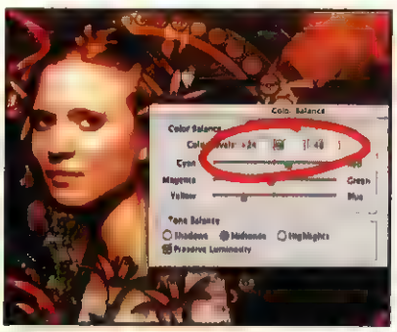



**5** Duplicate this layer and call it 'Ivy 2', then go back to the Ivy 1 layer and set the Hue and Saturation to hue -61, saturation +32. Click OK and slightly offset this layer to the Ivy 2 layer so that it looks like this ivy is behind the green ivy.

**6** Open flower1.tif and go to Select>Load Selection and Source should show flower1.tif and Channel should show Alpha 1. The operation should be set on New Selection. Copy this and then paste it as the top layer in our illustration and call it 'Flower 1'. Resize it to a similar size to that shown above, then stroke it as we did with the ivy.

**7** Duplicate the Flower 1 layer as we did for the ivy and place the duplicated flower layer to the left. Place the layer in the Layers palette below the Main Model 1 layer. See above for the positioning.

**8** Open flower2.tif and use the techniques shown in previous steps to place the flower at the bottom of the illustration, stroke it and give it a drop shadow. Do this a number of times.




**9** Now we have created a similar image to the opening illustration for this tutorial. Have a go at adding more elements and ornate shapes to fill out the edges of the illustration. Once you have done that, flatten the image and set the Colour Balance colour levels to +24, -4 ,-48 to give the overall image a warmer feel. Note that most stages of this tutorial are supplied on the CD ■

# Perfect body: hyper-realism 2

In the second of our hyper-realism tutorials, we use another photograph of the same model and transform her into an alluring, vamp-style character...

They say that a lot can be achieved from little, and through this tutorial we will discover that the most complicated-looking illustration is often the simplest to do. With minimal colour palettes and a heavy use of symmetry we will achieve a complex look for our model that tips its hat towards the likes of H. R. Giger. Using just *Photoshop 7*, some simple 3D renders and a photograph of our model, this chapter will enable you to create a similar image to the one here. Note that a good level of experience with *Photoshop* is required to complete this tutorial.

# Part 1: Basic facial enhancements

We take the original studio photograph of our model and make a few simple corrections to her skin and eyes...

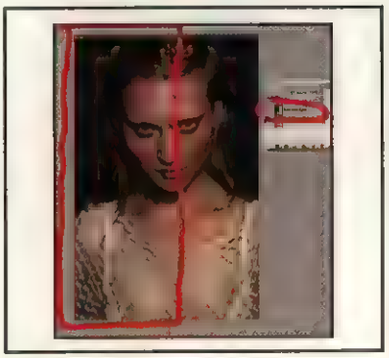
### Modelling

You really don't need high-end studio shoots – any good photograph of a model who is well lit with no heavy shadows will do. Use a friend or a family member and experiment with them, but make sure the quality of the scan or digital camera file is of the sharpest and highest resolution possible. Working with a good quality, clean, sharp image is always beneficial. It's easy to downgrade the quality of the image but it's a lot harder to upgrade it.

### Making up

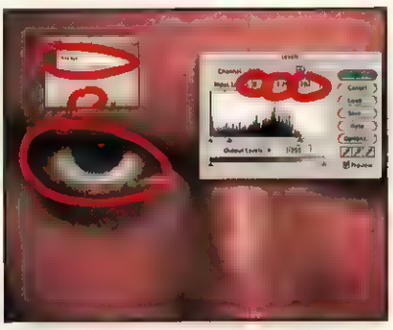
Look through magazines for reference – if you see something you like, use it. As you become more experienced with *Photoshop* you should actually find yourself not worrying too much about make-up as you will be able to apply it in *Photoshop*

1 Open model2.jpg from the CD. Using Image>Adjustments>Levels we will give the overall image a lighter look. Within the Levels dialogue box, set the Input Levels to 0, 1.27, 229 and then click OK. This will bring the model's skin tones out a lot more, as well as softening them. Notice how her eyes have more clarity now too.

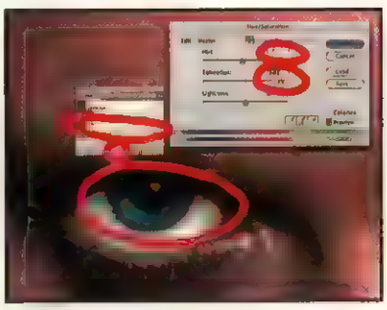


2 Using the Rectangular Marquee tool from the Tools palette, select half of the left side of her face, then Edit>Copy and Edit>Paste. Rename the new layer in the Layers palette 'Left Side Face'. You can use a guide to help you if you are unsure here. Choose View>Rulers and then use your cursor to drag a guide from the left-hand side ruler and place it about 11.71cm into the picture.

3 Working with the new layer, use the Zoom tool on the Tools palette to zoom into her left eye and clean it up a bit and make it more vibrant. Select the Pen tool once you have zoomed in and make a clipping path around the white of her eye. In the Paths palette (Windows>Paths), rename the work path 'White Eye'

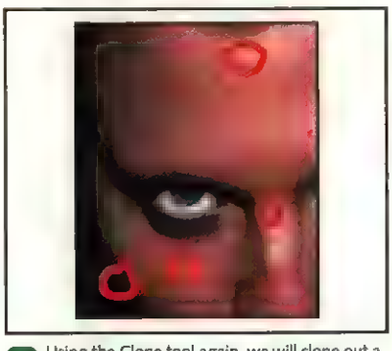


4 Press the Make Selection button at the bottom of the Paths palette to turn our clipping path into a selection. Now Select>Feather and set the pixel range to 2 – this will soften the blend when making her eye lighter. Use the Levels dialogue box to brighten the white of her eye. Set the Input Levels to 0, 2.29, 202 and then click OK. Deselect the selection by going to Select>Deselect.

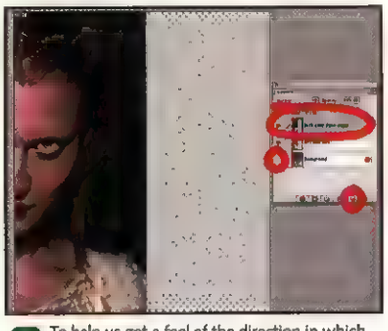


5 We will now create a clipping path around her iris and make the colour more vibrant. Using the Pen tool again, create a path around the iris and rename the path 'Iris'. As before, turn the path into a selection and feather it to around 2 pixels. Now use Image>Adjustment>Hue and Saturation to set the hue to -7 and the saturation to +83. Click OK when you've done this and then deselect the selection using Select>Deselect.

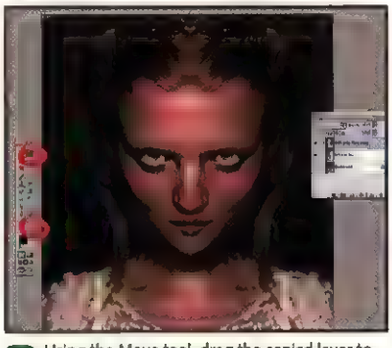
6 Use the Clone tool on the Tools palette with a brush size of around 5 pixels to clone out the black mark in the white of the model's eye. Use a section to the right of the black mark to clone.



7 Using the Clone tool again, we will clone out a few blemishes on her face – see above for a reference to which parts to clone. You may want to select a larger brush size for the Clone tool to make the blend more natural and make sure the brush has a soft edge.



8 To help us get a feel of the direction in which the model's face is going, we will duplicate the left side of the face layer by dragging the layer down to the Duplicate Layer button on the Layers palette. Use Edit>Transform>Flip Horizontal to help join the two halves together, then switch off the background layer by deselecting its Eye icon.



9 Using the Move tool, drag the copied layer to the right of our document window and place the two halves together. You can use the guides to help you place it, and also use the Zoom tool if necessary. See the file model2.psd on the CD for reference to the positioning.

# Part 2: Altering the background and face

In this section we will use the Gaussian Blur filter and Blending modes to make changes to the background and the overall feel of the model's skin tone...

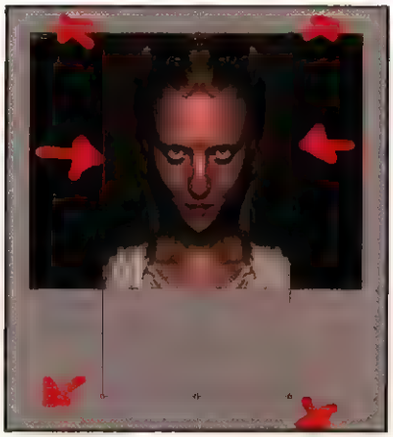
### Symmetry

Duplication of layers and especially the duplication of layers to be used as symmetrical counterparts, is one of the best ways to make an illustration look attractive and it's very good way of working extremely fast. Be careful though – it can look very obvious and it can also look unnatural at times, so spend some time experimenting.

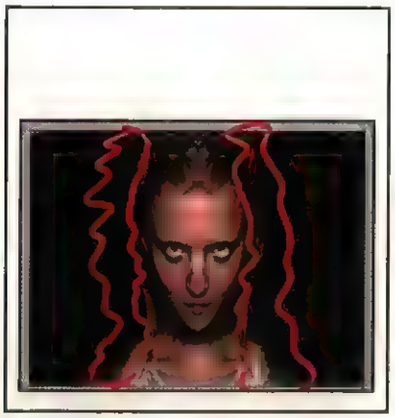
### Colouring in

Decide on which colour palette you want to aim for at an early stage. Applying hue and saturation is a good way to change the colour palette of an image at a later date but you can suffer with some ugly effects.

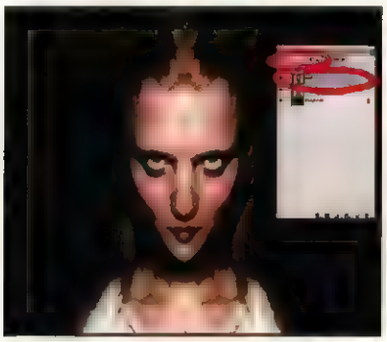
1 Start by flattening the document by going to Layer>Flatten Image, then duplicate the Flatten layer. Select the bottom layer again in the Paths palette and fill it with a black colour using Edit>Fill. Now go to Image>Canvas Size and extend the canvas width by adding an extra 22cm. You may need to fill the background layer with a black colour again, depending on your background colour in the Tools palette.



2 At the moment the model is looking a bit broad in the face so we will Edit>Transform>Scale the copied layer. Scale her face and enlarge it so that it resembles the picture above.



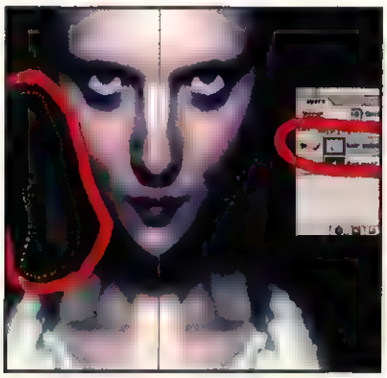
3 Using the Eraser tool, we will erase parts of the background to the left and right of her head. Use a large, soft brush for this (around 300 pixels). Don't worry if you erase into her hair as this will help with the soft look of the overall image.



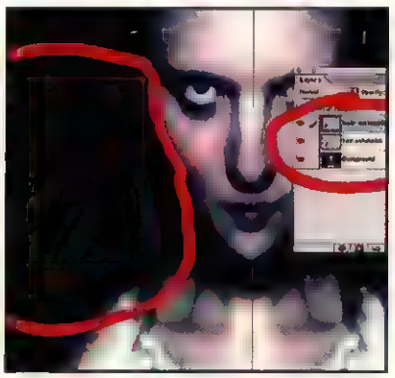
4 Duplicate the layer and rename it 'Blur 1'. Now, using the Gaussian Blur filter (Filter>Gaussian Blur), set the pixel radius to around 11.4, then set the Blending mode for the blurred layer to Overlay in the Layers palette.

5 Go back to the layer below the blurred one. We need to change the hue and saturation so click the Colourise button and then set the hue to 224 and the saturation to 29. Click OK.

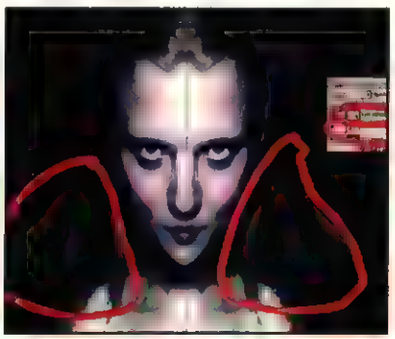
6 Go back to the Blur 1 layer and use the levels to bring the model's skin tone out even more. Set the Input Levels to 0, 0.86, 239 and then click OK. Now flatten the image again.



7 Using the Lasso tool, make a rough selection around one of her hair strands. Try to avoid going into her shoulder and her cheek. Once you've made the selection, feather it to around 22 pixels and then copy and paste. Rename the new layer 'Hair Extension'.



8 Move the hair extension to the left and use Edit>Transform>Rotate to rotate the hair as in the image above. Duplicate the Hair Extension file and rotate once more. Again, refer to the image above, but also experiment and create as many variations of the Hair Extension as you can.



9 Now link the two Hair Extension files together in the Layers palette using Layer>Merge Linked. Duplicate that layer and flip it horizontal with Edit>Transform>Horizontally and move the layer over to the right of her head. Now flatten your image. As well as referring to the image above, see the files model2b.psd and model2c.psd on the cover CD for a more detailed look at this process ›

# Part 3: Developing the face

Here we begin to add some of the marks to the model's face using other images and 3D renders to achieve the desired effect...

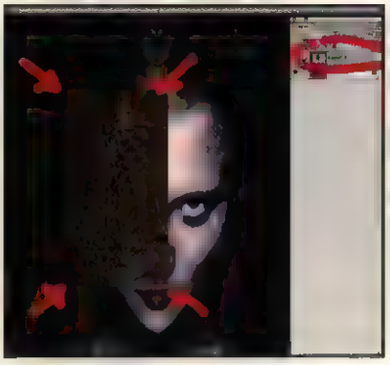
### Bits and pieces

Sometimes you may find that there are aspects within the image that you can reuse as an entirely different element. Take the model's dress, for example. By using elements of that we can create some great facial effects with the simple use of the Blending modes.

### Clipping

When you think of retouching faces or working with head shots for magazine covers and the like, clipping paths always seem to be the way forward for working around the hairline or the head. In this case, we have opted for a simple erasing method, which is helped by the dark background and the softness of the image.

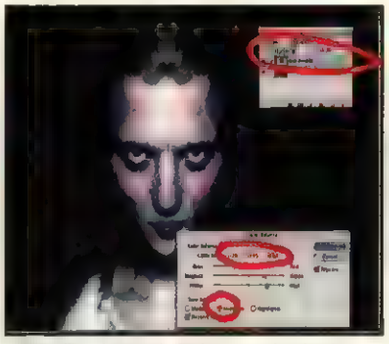
1 Open dress.jpg from the CD and use the Marquee tool to make a selection in the image. Using the Square Marquee tool as in the image above and then copy it.



2 Now paste the dress image into our original document of the model's face and use the Scale command to scale it down to the size and shape shown in the image above. Don't worry if your image doesn't look exactly the same though.

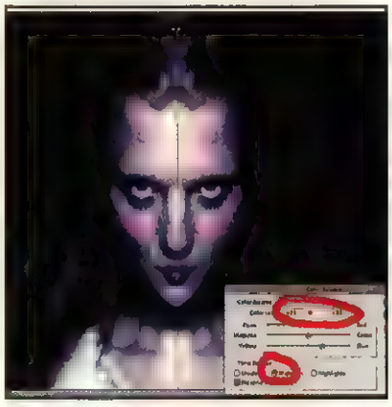
3 If the dress image overlaps slightly in the middle, use the Square Marquee tool to select the overlap and then delete it. You still may want to delete part of the right edge of this layer because it won't be sharp after the scaling process and this could be cause problems in the next step because we are now going to duplicate the layer and make the duplicate symmetrical.

4 Duplicate this layer and flip it horizontally, then move it over to the right of the image, link the two dress images together and merge them. This is the same process that we used for the face earlier. Rename this layer 'Facemask 1'.



5 Still working with this layer, set the Blending mode to Soft Light in the Layers palette. Using the Levels dialogue box, set the Input Levels to 0, 0.76, 255. Now use the Colour Balance dialogue box (Image>Adjustments>Colour Balance) to change the colour of this layer slightly. Set the colour levels in the midtones to -38, +45,+53 and then click OK.

6 The next step is to use the Eraser tool with a brush size of around 250 pixels. We need to feather the edges of the Facemask 1 layer so that it looks like it's blending into the face more. See the image above for reference.



7 Select the bottom layer in the Layers palette and use the Color Balance dialogue box to set the Color Levels of this layer in the midtone range to +23, 0, +35. This will give the image a more ghostly blue and surreal feel.

8 If you have access to 3D modelling software, you may want to create some ornate 3D elements like those shown above. These 3D shapes will be used as features over the model's eyebrows, below her chin and as ornamental features behind her head. Don't worry if you don't have 3D software because these images are on our cover CD.

9 As with the last step, have a go at creating some molecular-type patterns and shapes which will be used to create an effect below our model's eyes and over her cheeks. The image above is also provided on our CD.

# Part 4: Adding 3D objects

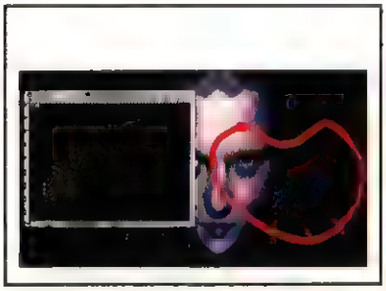
Here we will introduce simple 3D rendered objects that will help us to create a sophisticated effect with ease...

### Full of face

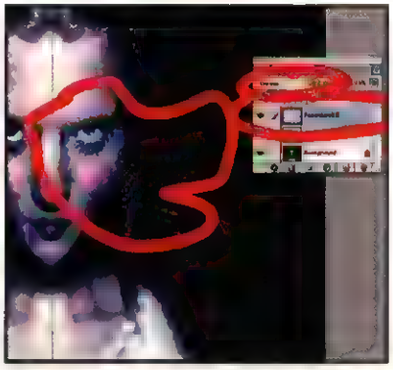
In this tutorial we have worked with both sides of the face, but you may find that you can save time by working with just one side of the face. When you've completed your work, flatten it, extend the canvas, duplicate it and flip it over.

### Three dimensional

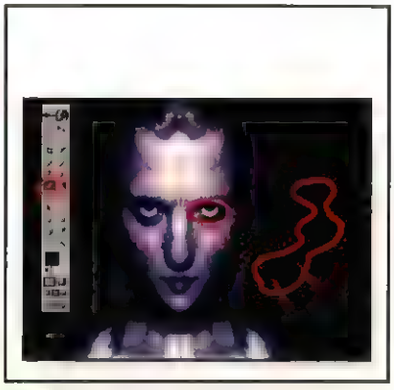
Very simple 3D objects rendered to a similar colour palette as you are working in can help to transform the illustration, but be careful not to overdo it. Just remember that less can be more.



1 Open balls.tif and then make a selection of the balls by going to Select>Load Selection. In the Load Selection dialogue box, it should already have the Document set to balls.tif and the Channel to Alpha 1 because the 3D image was rendered with a channel. Operation should be New Selection. Click OK, then copy the balls and paste them into our model's face document. Now scale and flip horizontally as in the image above and rename the layer 'Facemask 2'.

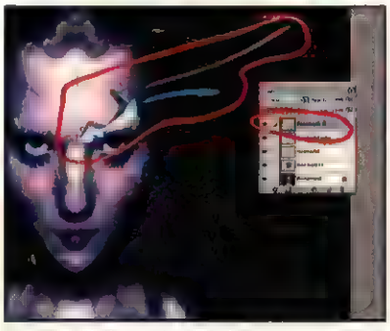


2 Set the Blending mode of the Facemask 2 layer to Screen and use the Gaussian Blur filter to blur the layer, using a radius of around 1.6 pixels. Using the Levels Adjustments, set the Input Levels to 0, 1.43, 221. This will help to bring these elements out a bit more.

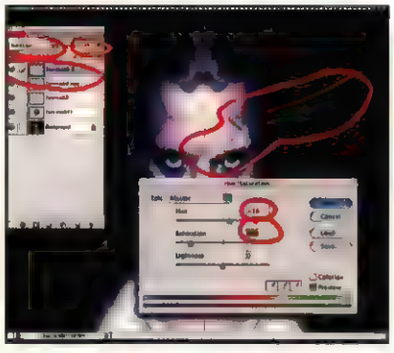


3 Using the Eraser tool with a brush size of about 100, erase the ball shapes that are lying over the model's eyes. You can also erase the ends of the 3D elements in the image to give the impression that they are fading off.

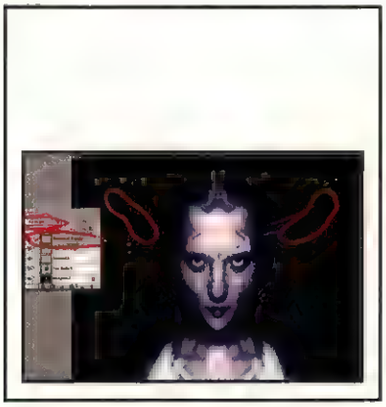
4 We can now duplicate this layer and drag it over to the left part of the image and place it over the eye, but remember to flip it horizontally. See the image above for reference.



5 As with the previous 3D shape, open shape1.tif, make a selection, then copy and paste it into our main document. Use Edit> Transform>Distort to distort the object into the size and shape above. You may want to experiment with this and try other variations. Rename the layer 'Facemask 3'

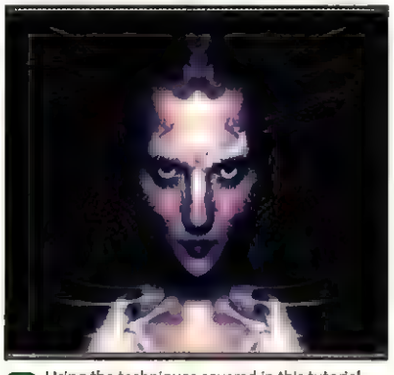


6 Now set the Blending mode for this layer to Hard Light and set the opacity to around 79 per cent. This option can be found at the top of the Layers palette. Open the Hue and Saturation dialogue box and set the hue to +16 and the saturation to -69 and click OK.



7 As with previous stages, duplicate this layer and flip it over so it looks symmetrical, then merge the two Facemask 3 layers together. Set the Blending mode back to Hard Light and use the Eraser tool to feather off the ends of the shapes

8 Duplicate the layer and move it upwards a fraction so the new copied shape is slightly above the old one. Gaussian Blur it to around 5 3 pixels. This will help to achieve the overall ghostly style of the image, with the different elements coming off the model's face



9 Using the techniques covered in this tutorial, use shape2.tif to create the additional features and shapes below the model's chin and behind her head. Experiment with the shapes and make the background a bit more complicated. You can find this tutorial on the CD if you have any problems or are unsure about any of the steps ■

# PROFILE
# Clementine Hope

PHONE 07973 767 277
EMAIL clementinehope@hotmail.com

The contemporary style of freelance illustrator Clementine Hope has so far attracted clients such as The Guardian, Macmillan Publishing, Time Warner and Penguin Books. Her well-defined technique combines line drawings with wide spaces, digital photography and muted colours, and retains an appealing sketchy, hand-painted feel. Her compositions are created first on paper, before being scanned and constructed in *Photoshop*.

Hope's work has been commissioned for book covers, editorial illustrations and corporate identities, and she's been working professionally for the last two years. Born in Edinburgh but now living in London, she finds inspiration for her work throughout the City, which also fuels the other vocational passions in her life: sculpture and furniture design.

**What image is on your desktop?**
A photo of stuffed animals.

**Which Website do you visit most?**
Google.

**What are you obsessed by?**
Trees and silhouettes.

**Name one brilliant illustrator/designer**
Paul Rand – an influential American graphic designer whose work includes logos for IBM and UPS.

**What are you working on now?**
I'm working on three different book covers for a UK publisher, with three very different subjects: impending motherhood, friends, and war between Greece and Turkey. For the last of the three I've actually got the manuscript, which is really exciting for this kind of work. I'm also designing a new piece of my own furniture, and talking to people about some T-shirt designs.

**What is your strangest client experience?**
So far, everyone has been scarily normal and straightforward.

**What is your ultimate ambition?**
To have two successful careers as an illustrator and as a furniture designer – the best of both worlds. I've always been interested in furniture design, and when my table design came second in a Heal's and Elle Decoration magazine competition, I caught the bug.

**Favourite city?**
London, where I live now.

**How do you celebrate completing a project?**
I put the computer off. I'll try and have a lazy day, go to a gallery, reacquaint myself with friends – that sort of thing.

**Best album to work to?**
My new favourite is The Horse by The Chap.

**If you weren't busy being a designer, what would you be doing now?**
The garden.

**What keeps you awake at night?**
My neighbour's wind chimes.

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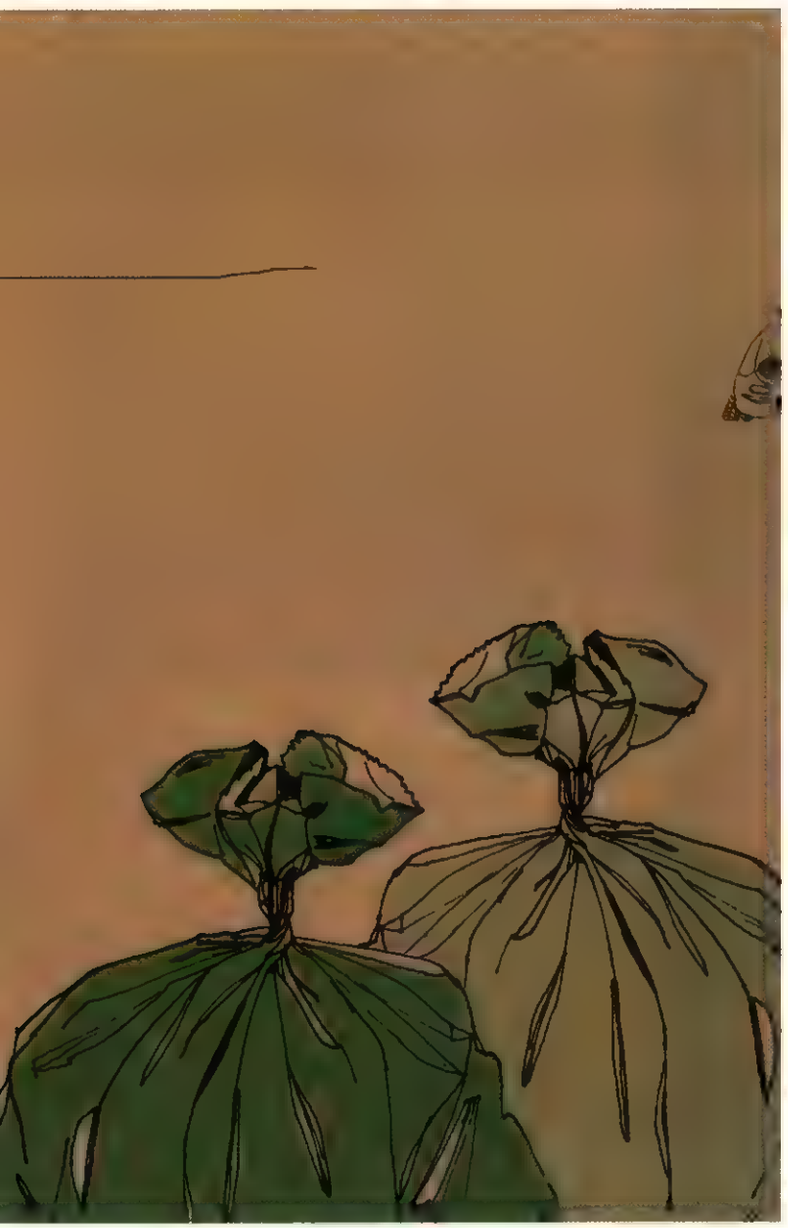

**1. Dog With Strawberries was a page from a promotional book for Mercier Gray Advertising. The story followed the exploits of the dog (representing value) and a cat (representing image). It was printed to look like a thick, cardboard children's book, and was sent out to prospective clients.**

**2, 3 & 6. "These images — Juice St, Music Roadie and Park Scene — are all work I did independently when I was trying to discover my own style."**

**4. Havana Cuba is another piece of personal work, in which Hope experimented with pen, ink and textures.**

**5. This illustration is the cover of Louise Wener's first novel, Goodnight Steve McQueen (you may know this author better as the singer with 90s indie band, Sleeper). Hope has also completed the cover for Wener's second novel.**

5

6

# PROFILE
# Ian Keltie

EMAIL info@artmarketillustration.com
WEBSITE www.artmarketillustration.com

Ian Keltie has two rather enviable careers. By day, he's a graphic designer for BBC News Online; by night, a freelance designer and illustrator with a passion for funky T-shirt designs. Despite finding his talent in a rather circuitous way – via the Job Centre, into a post as a Mac operator, where he discovered *Photoshop* – Ian's current list of clients includes The Times, The Mail on Sunday and Centurion Publishing.

Ian's own mix of photography, sketching and vectors produces some striking work that has featured in national magazines, books – and on a fair few T-shirts. His tools include Photoshop, Illustrator, a pen, some ink, a digital camera, and, in some cases, a kebab...

What image is on your desktop?
The Sopranos. TV was invented for it!

Which Website do you visit most?
Being a big Newcastle United fan, it has to be www.nufc.com.

What are you obsessed by?
The price of petrol, T-shirts, and making enough money to own an Audi.

Name one brilliant illustrator/designer
British illustrator Daniel Mackie (www.danielmackie.co.uk).

What are you working on now?
I've just finished my Website (www.iankeltie.com), an online portfolio for my design and illustration work. I've also been designing T-shirts, doing more illustrations for The Mail on Sunday's You Magazine, designing a brochure for Finchale training college and writing a business plan.

What is your strangest client experience?
Not exactly strange, but as a rule they all want their work doing yesterday. That can be a good thing, though, because I find pressure helps a lot! I really enjoy working on projects where I can come up with a visual solution to a brief – this is especially true of editorial and publishing commissions. It's nice to be able to have an ongoing relationship with a particular magazine and designer.

What do you read in bed?
The Rothman's Football Year Book (1985/86 season).

What is your ultimate ambition?
To get into animation – and live in a hot country where I can pay less tax.

Favourite city?
Edinburgh. It's historic yet funky.

How do you celebrate completing a project?
Slap the invoice over, buy beers and eat a kebab.

Best album to work to?
Wonderland by The Charlatans or the Forest Gump soundtrack.

If you weren't busy being a designer, what would you be doing now?
Probably still stacking shelves in Safeway. Thank God for design.

What keeps you awake at night?
Lumpy pillows.

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1. An editorial illustration for a personal trainer magazine.

2. Street-Pimps is another T-shirt design: "This one was inspired by 70s car chases and the film I'm Gonna Git You, Sucka!"

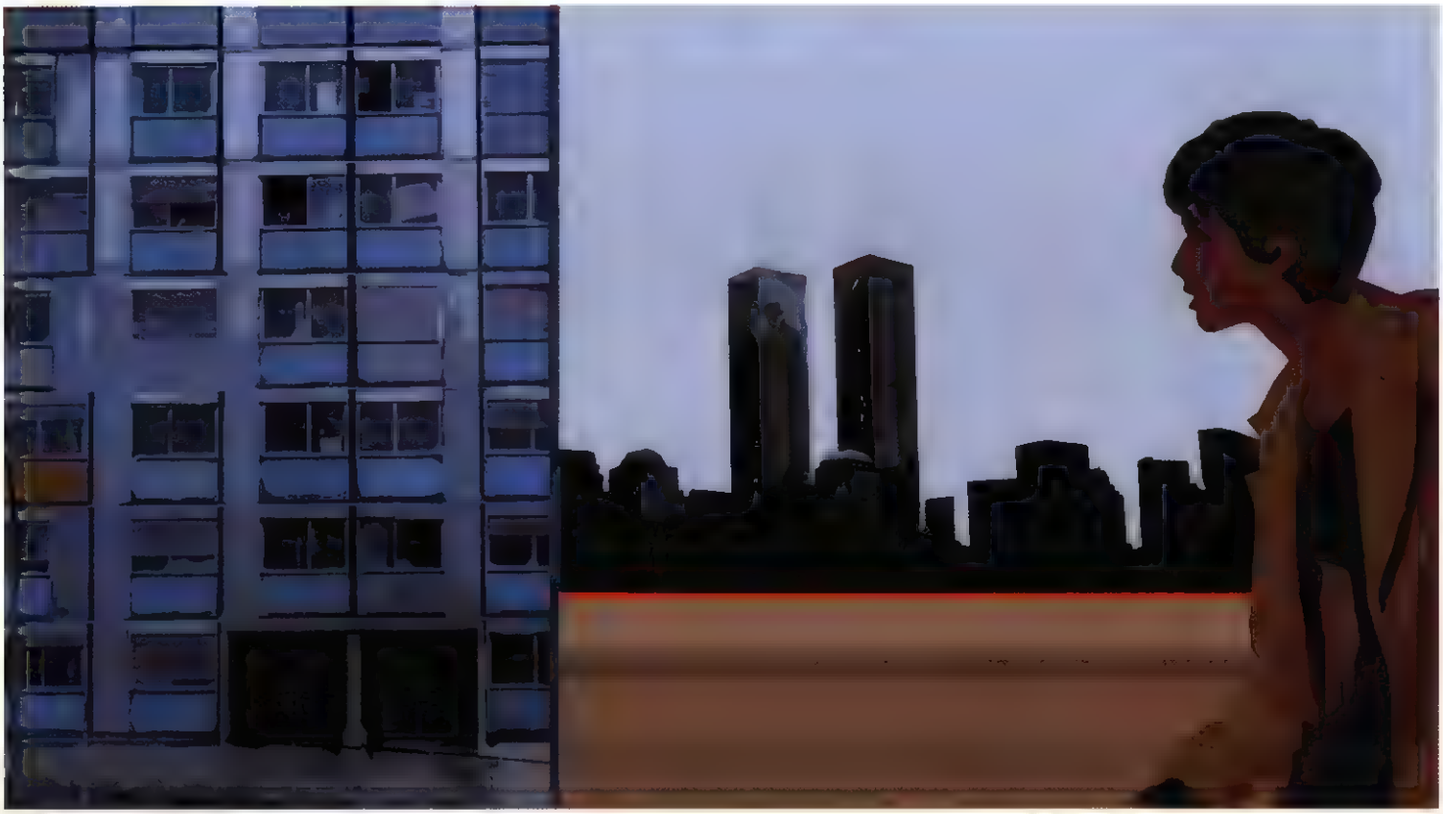
3. This illustration, titled The Big Tent, was created for People Management Magazine on the widespread boom in e-learning.

4. Gazump is one of Ian's personal pieces: "I was trying to sum up everything that's crap about trying to buy a house."

5. Here's another personal piece, entitled Blue Build Fat. "This was quite a strange one. I was actually working on this the week the twin towers went down. Once that happened, I just left it as it was."

6. "Beachlife was a T-shirt design inspired by lush summer days at the beach, getting away from work and being free," says Ian.

5



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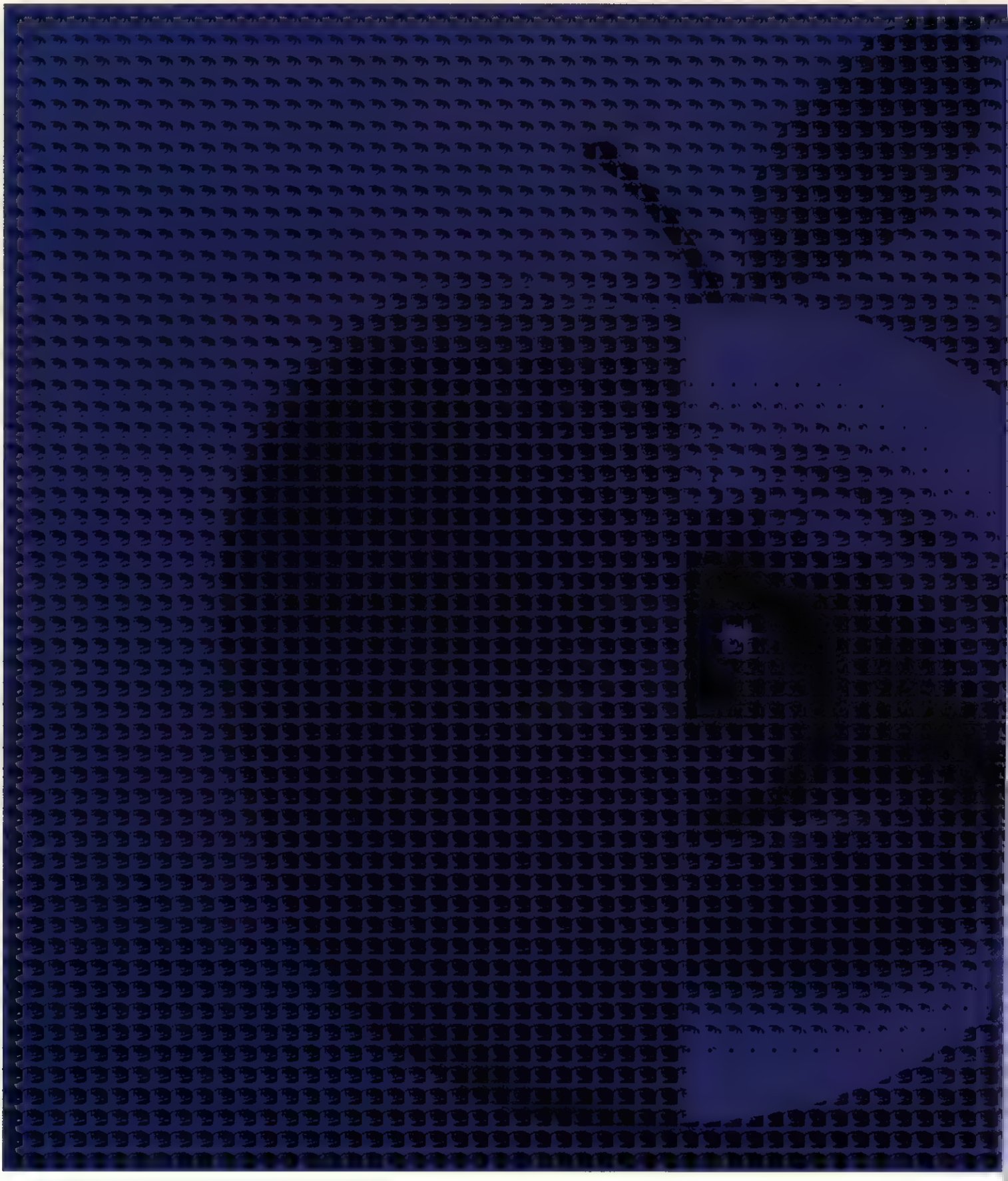

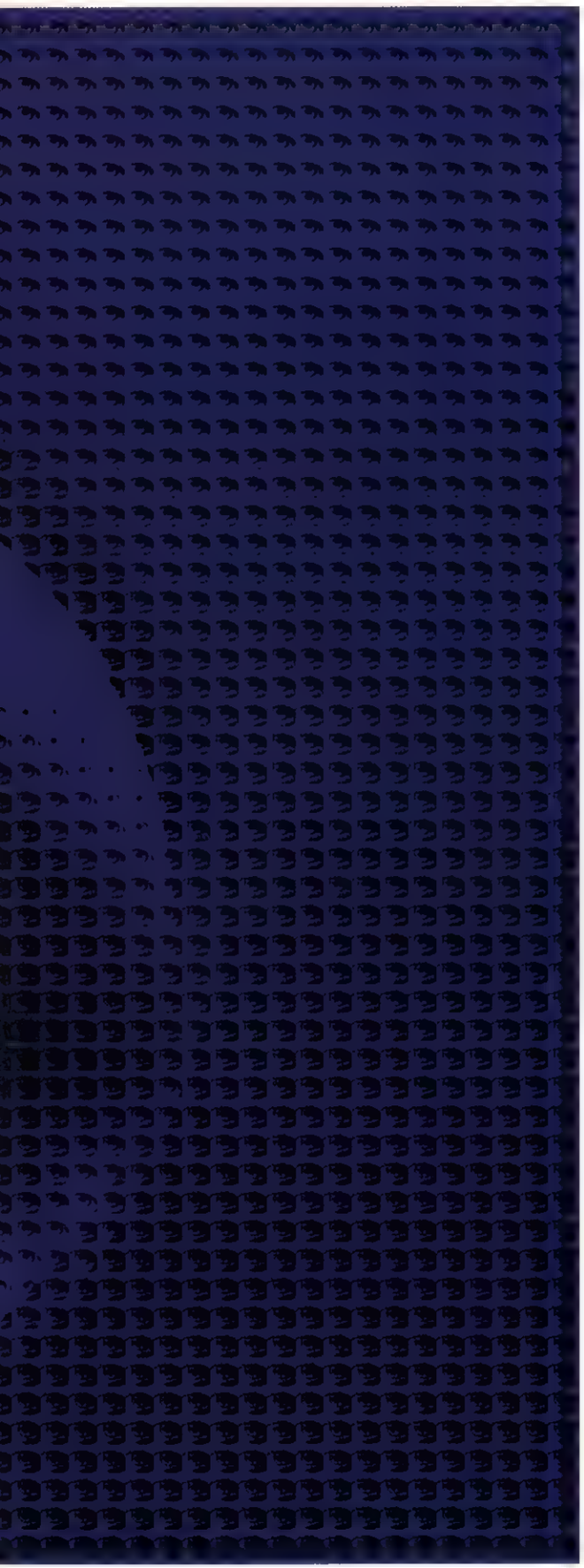

# 3

# Creative Tutorials

This chapter will help you unleash your creative spirit! We'll show you how to create Photoshop images in a number of different artistic styles...


| | |
|---|---|
| **074** | Photoshop with style |
| **080** | Recreate some retro comic art |
| **088** | Paint a Cubist work of art |
| **096** | Photoshop special FX |
| **104** | Illustrating with fonts |
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| **120** | Profile: John McFaul |

# PHOTOSHOP WITH STYLE

## Witness *Photoshop* through the ages and create this ultra-stylish image using Adobe's leading image-editor

The eighth full version of *Photoshop* is upon us, and it's at this point that we get nostalgic, skimming back through magazines, looking at the tools introduced with each new iteration, and how image styles have evolved. *Photoshop 3* may well have brought us layers for the first time, but *Photoshop CS* has taken this even further with Layer comps – the ability to save different versions of images within the same document. Look out for more about *Photoshop CS* in chapter 7.

To celebrate this new adventure in digital art (we'll crack open the champagne for any excuse), we've brought you a double-whammy tutorial – an overview of *Photoshop* and the art it's helped create, plus a tutorial featuring a very contemporary design. We've asked founding members of the Phantom:researchfoundation, Stephen Johnston and Michael Spoljaric, to show us how they create one of their stylish but rough, layered images, using photographs and textures with a little *Photoshop* magic. This style of illustration has evolved from more traditional cut-and-paste collage techniques, and is dependent on hyperrealistic surreal imagery that encourages the viewer to look a little closer. Note, however, that the methods showcased in this tutorial can be applied to a wide range of work.

Johnston and Spoljaric work out of London and New York. Their recently published a coffee table tome is called Demanifest. Turn over the page to find out how they created this beautiful spread while experiencing the evolution of *Photoshop* style. ›

**INFO Artwork and tutorial undertaken in *Photoshop 7* by Steven Johnston, one half of the design duo known as Phantom:research-foundation. Find out more at www.phantomre-searchfoundation.com**
**A collection of the studio's work is available, entitled Demanifest (ISBN 3931126943, £26) – see www.die-gestalten.de.**

# Part 1: Creating the background

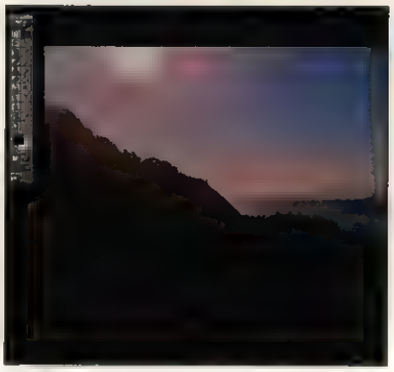
The secret to a good composition is an attractive but understated background – just like this

### Collaborate

When you get the chance, collaborate with someone or a group of people on a project or image. It's hard working in a vacuum, so it's always refreshing to pass on a piece for another to work on – someone else will nearly always do something that you'd never think of.

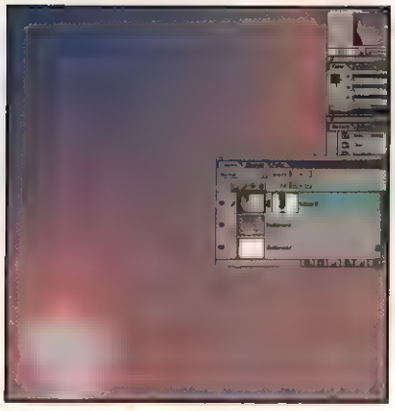
### Golden oldies

Look to the past as well as the present for inspiration that will transform your work. It's good to know where things have originated. Study old printing techniques, photographic tricks and typography. Antique stores and fairs are great for finding little gems of inspiration.

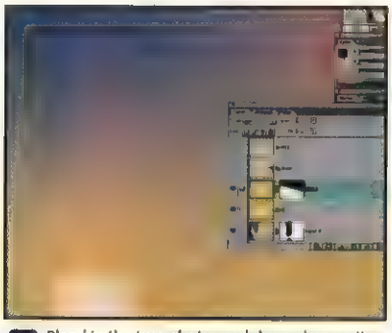


**1** The first thing to do is find the right sort of background image. This beautiful beach scene is a photograph taken by the duo on a 35 mm camera. "We use digital photography a lot, but we find 35mm film has a different depth and colour," says Steve Johnston, co-founder of Phantom:researchfoundation. The finished background will be a composite of two copies of this photograph.

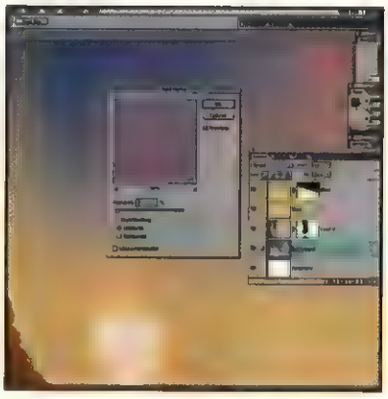
**2** Drop the photograph into your image document in Photoshop, rotate it 90 degrees counter-clockwise and scale it up so that all you can see is the sun flare and the sky (this is Layer 1 of the background). This particular composition is to be used at 300dpi, 490mm wide by 290mm high. "This is the point when the whole layout comes together," says Johnston. "Experiment with compositions and don't be afraid to scale the image up loads – sometimes this can look really nice."



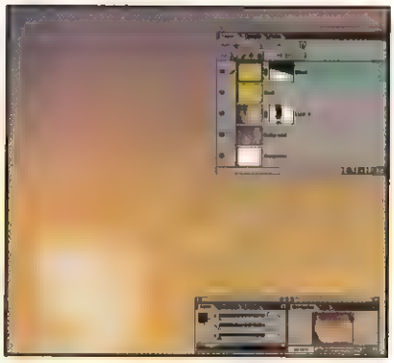
**3** Duplicate Layer 1 of the background photograph, use a vertical flip on this layer and, using *Photoshop*'s Transform tool, scale down the photograph to reveal the sea and hills on the lefthand side. Match up the two layers by lining up the sun flare. Put a mask on the first photograph layer and blend them together with the Airbrush.



**4** Blend in the two photograph layers by creating a layer mask on the second layer, set the Airbrush to black with a radius of 500 pixels, then blend in the top layer so that it smoothly blends in with the first. "I wanted to make the image look sunnier, so I created a layer with a yellow linear blend and set the opacity to 90 per cent," says Steve Johnston. This gives the illustration a more sun-bleached appearance and warms it up a little.



**5** Now that the background is almost complete, the photographs need to be blended together more effectively. You can do this quickly and simply by merging the two photograph layers and applying a three per cent Gaussian Noise to the whole layer.



**6** The bottom half of the layout is going to be even brighter, so duplicate the yellow gradient layer and set the opacity on this gradient to 60 per cent. This makes the yellow even more intense and gives the image much-needed warmth. When you're happy that the background will enhance and support the foreground, move onto Part 2.

## Photoshop through the ages

In February 1990, *Photoshop 1.0* hit the shelves. Now version numbers have been discarded and CS has arrived. We look at 10 versions and the illustration styles that came with them

1990 version 1, 2, 3

**HELLO LAYERS**

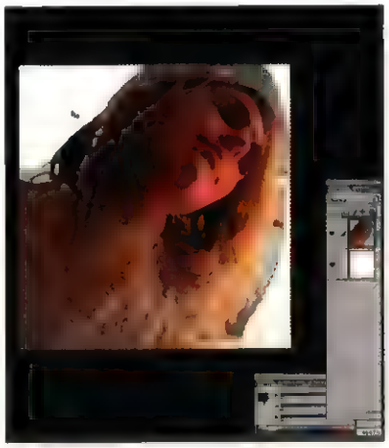
*Photoshop 1.0* and *2.0* shipped virtually back-to-back in 1990, and were marketed as tools for both creating and editing images. 1993's v2.5 then introduced Dodge and Burn tools, masking features and support for JPEG and BMP files. It was a full year before v3.0 arrived. Its layers technology ushered in a new era of design.

# Part 2: Foreground elements

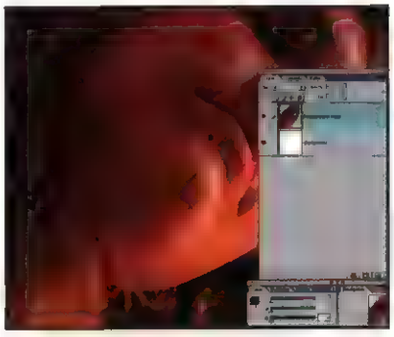
Discover how to create more interesting figures and renders for use in your *Photoshop* projects

### HEALING PROPERTIES

Instead of using the Clone Stamp tool, expedite matters by using the Healing Brush and a hard-edged brush (*Photoshop 7* only). This enables you to remove blemishes without affecting the underlying tone of an image. Better still, combine the two tools to achieve the effect that you're after.

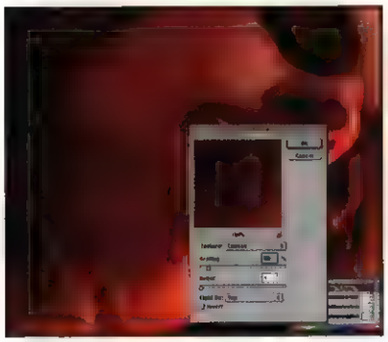


**7** Now it's time to start adding more elements for what Johnston calls 'up front'. "This is a digital picture of a model friend who I managed to con into posing for me," says Johnston. "The digital shot is pretty bad, so we need to clean it up."

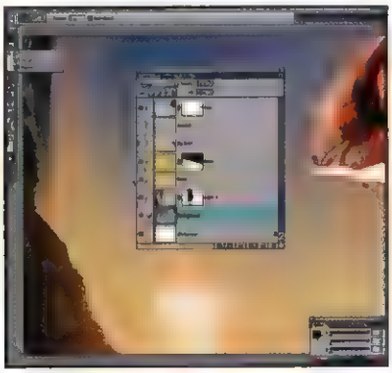


**8** Use the Clone Stamp and the Airbrush to retouch the face. Set the Clone Stamp to a large radius at first (about 100 pixels), and clone the large flat areas of shade to get rid of the digital quality of the shot. When you work on delicate areas such as the nose, use a smaller stamp radius; if this looks bad, select colours from the face with the Colour Picker and use a 20 or 30-pixel radius Airbrush to finish off the detail. "This is detailed work, and you'll have to use the History palette a lot to undo when you mess up!" adds Johnston.

**9** Once the face is looking smooth, it's a good idea to select areas like the lips and lift the colour. To enhance the lips, create a new layer above the face and trace around the lips with the Path tool. Make the path into a selection (Make Selection in the Path palette) and you can use a 20-pixel Airbrush to spray a bright red into the selection. Adjust the opacity of the layer, depending on how bright you prefer the lips to be – about 10 to 15 per cent is good.



**10** The idea now is to give the face a painted feel. "It's looking good so far, but now I'll duplicate the face layer and add a canvas texture to it from the Filter>Texture menu," says Johnston. You might find the texture a little heavy, so give the layer a mask and airbrush out some of the texture by spraying onto the mask, revealing the unfiltered image underneath.



**11** Drop the retouched face image into the top-right of the background composition, then position it until you're satisfied. "The face needs something to sit on," explains Johnston, "so I simply masked out an area of the background roughly again with the trusty Lasso tool."

**12** The swirls that feature throughout the illustration were originally used on the Demanifest book cover. "They're just roughly cut-out sections of a dodgy photocopy scan," says Johnston. You can draw your own, or scan some elements in. ›

1996 version 4

### ACTION STATIONS

Who could live without actions? Pre-*Photoshop* 4, everyone had to. The 1996 release also brought adjustment layers and watermarking. A Computer Arts review (issue 5) gave it four and a half out of five: "Adjustment layers are smart: standard adjustments can be attached to their own layer, leaving the original image untouched."

1997 version 5

### MAKING HISTORY

With this fifth iteration came the app's saving grace – the History palette, a way of flipping through different stages of the design process. Also new: the Magnetic Lasso tool and colour management tools, which had the aim of cutting out expensive third-party apps. Problems with these features were ironed out in v5.0.2 later in the year.

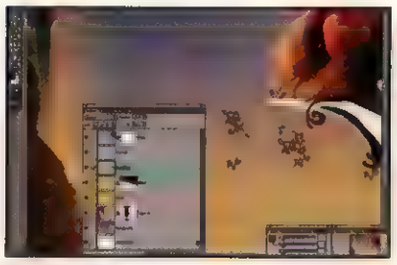
# Part 2: Foreground elements continued

### SAY CHEESE

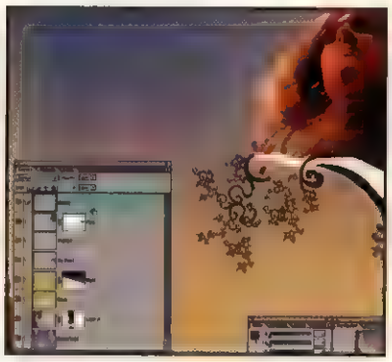
Take photographs of everything you can. "I try and carry a little digital camera everywhere with me," says Steven Johnston. "You never know what sights you will see. Even if you don't use a photograph straight away, there will be some point in the future when it will be perfect for a certain image or project."

### IMPERFECTION

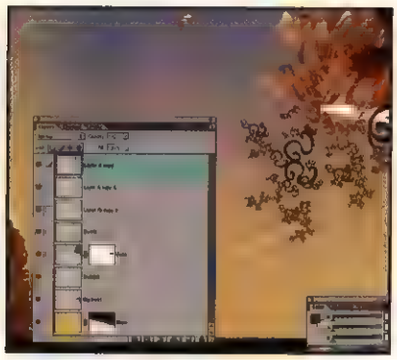
Try not to labour over an illustration too much: sometimes it's nice to create something more instant. *Photoshop* is great but it's so easy to amend or undo any mistakes, and sometimes the accidents are the best part of a composition. Try to create something really quickly and don't be too precious about it.



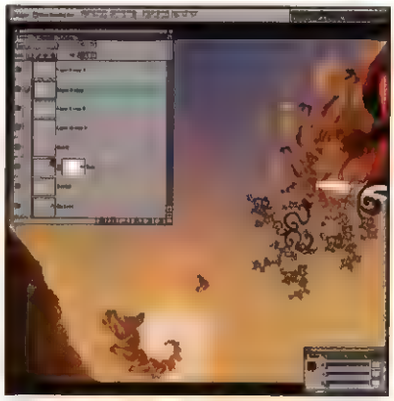
13 Drag the swirl selection onto the composition and open the Hue/Saturation dialog box, then increase the Lightness to +7 and the Saturation to +10. Move the Hue slider until you find a good shade of brown that sits well in the composition. Now it's just a matter of duplicating the swirl, then scaling and rotating it to make an interesting organic structure. "The structure needs to complement the image, rather than make it look fussy," says Johnston.



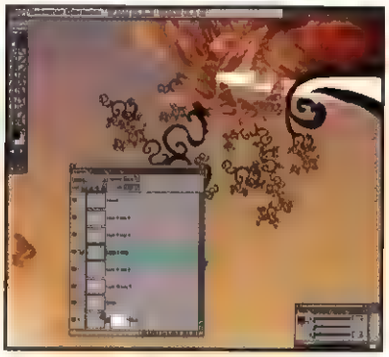
14 At this stage in the creative process, it's wise to sit back and survey your work. Suggests Johnston: "This is a good time to have some fun with the image, so cut bits out of layers and duplicate them, scale sections up – just see what happens."



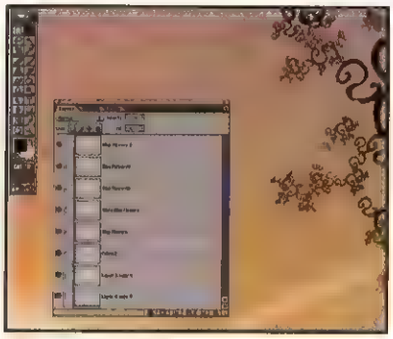
15 Next it's time to add the fabric elements. Try cutting out a section of fabric from the model's top and copying it onto another layer. "Use a nice shape to add to quiet areas," adds Johnston, "and repeat around the face to add some interest."



16 "The addition of these fabric elements is also a good way to cover up any dodgy blending of the sun flare," he continues. "Merge the layers of fabric and drag a copy over the flare – this also links the two halves of the composition."



17 Drag and copy some of the swirl and fabric elements around the composition. Be careful not to fill the whole illustration with swirls or it will overcrowd the image. "It's a good idea with elements like swirls to think of them as growing from one point; imagine how they might organically spread across the layout," suggests Johnston.



18 "I decided to put in more slightly different detail, in the form little blue vector flowers," explains Johnston. "Clip art can be pretty useful sometimes, but it's usually really cheesy. Used correctly, though, it can really enhance an image. I get lots of clip art from old repro camera books or from program CDs. Macromedia FreeHand comes with a good selection on its discs."

1998 version 5.5

**WEB-READY**

This upgrade deserves a special mention because it saw the introduction of Web tools. ImageReady 2 was bundled as an extension to meet the growing demand for Web-based imagery in 1998. v5.5 gave Adobe a massive boost following difficult economic conditions. Some businesses rely on this feature-packed version even today.

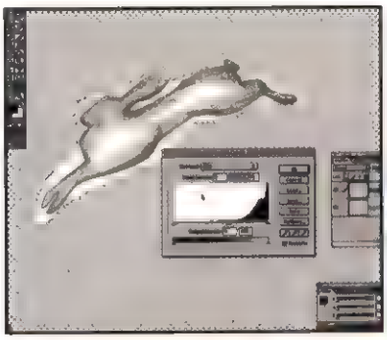
2000 version 6

**VECTOR EXPLOSION**

Adobe didn't forget anyone with the release of *Photoshop 6* – graphic designers, Web pros, photographers and illustrators were all duly remembered with text features, vector shapes, Layer styles and ImageReady 3. Version 6 was worth upgrading to for the text and vector features alone.

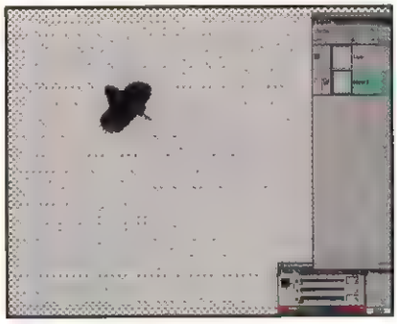
# Part 3: The finishing touches

Now to add those small touches that can make all the difference

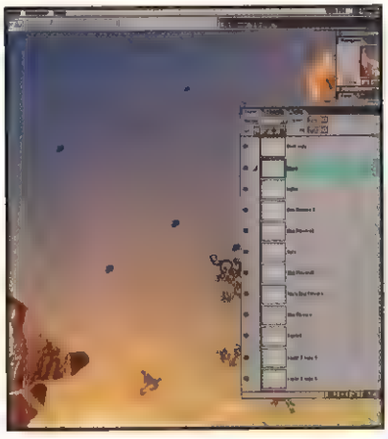


19 Time to add some final detail of the animal variety. "We use lots of hand-drawn or found art in our images to give them a human touch," explains Johnston. "Here, we've roughly cut out a scan of a rabbit drawing using the Lasso tool – don't worry about making it a neat selection."

20 Next, drag the cut-out rabbit onto the nearly completed image "This gives it that Watership Down feel! Again, try not to deliberate too much over positioning; the best method is simply to place things where it feels right."

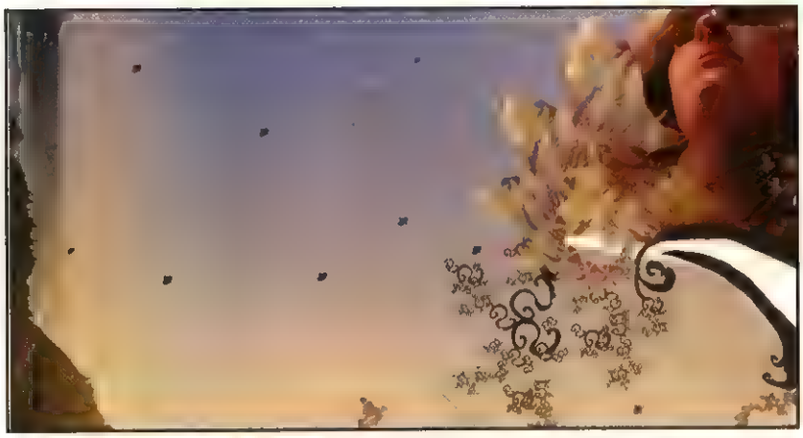


21 "I used to live with a girl who had an amazing collection of old Japanese prints," says Steve Johnston. "This little bird was on one of the prints and I thought it was a really cute shape, so I scanned it in and keep it for times such as these. Again, here I've just cut the bird shape out of a photocopy texture."



22 To give these little black birds some structure on the composition, create some vector hairlines in FreeHand or Illustrator. Import a flattened version of the Photoshop image into the vector app and then draw the lines over the image to get them in the right place. Now it's just a case of copying and pasting the lines into the *Photoshop* file.

## The final step



While adding the final little details, remember to regularly step back and not push the design too far – keep it simple and stop working if necessary. This creative process is dependent on what you feel about the image – what needs tweaking, what looks good and what should be left well alone. These techniques are flexible, and can be applied to any illustration or other project you could be faced with ■

2002 version 7

**HEALING TIMES**

The last native OS X version of *Photoshop* arrived in spring 2002, leaving the Mac designer to shut up shop on OS 9. New features included the superb Healing tool, new Brushes palette, PDF export and the surprise addition of a spellchecker. Best feature? According to *Computer Arts* 68, it was the File Browser.

2003 version CS

**NOT JUST A NUMBER**

The Adobe team certainly listened to user wishlists when putting together this upgrade – so much so that the drop in version number has hardly been noticed. Great new features include Layer Comps (now you can save different versions of an image within the same doc), Photomerge, Flash export and Filter Gallery.

MAYBE I SHOULD TALK INSTEAD....
BRING IT ON !!

# Recreate some retro comic art

## Use *Photoshop* to create a double-page illustration with a yellowish look to give it the feel of old comics...

The natural progression of digital art from pen-and-ink to pixels has been just as relevant to the world of comic art as it has been in other areas of the creative world. For this tutorial, we take the creation of comic art on a computer one step further, and give the illustration a feel of old comic pages. Also, we show the progression from preliminary ink outlines to a completed illustration to give you a proper idea of what's involved. Familiarity with *Photoshop* and 3D software is beneficial if you want to achieve an illustration similar to the one pictured here. >

Expertise provided by Jason Cook. You can see a wide variety of Jason's work – in his Jacey, Jaroslav and Flatliner styles – at [w] www.jasoncook.co.uk. He can be contacted at [e] jc@jacey.com

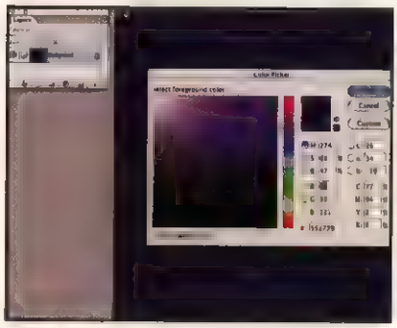
All the components that you need to complete this tutorial can be found on your cover CD. Go to the folder called Tutorials\recreateretrocomicart.

# Part 1: Setting the scene

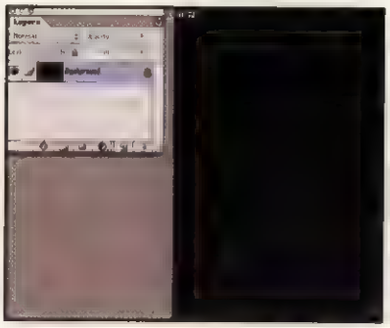
Start building up the background with simple elements and applied filters...

### The birth of digital comic art

Digital comic art has been around since the late 1980s, with comics like *Shatter*. But it wasn't until the beginning of the 90s that things really started to happen. *Batman: Digital Justice* by DC Comics was a great example of a Digital Graphic Novel. Illustrated by Pepe Moreno on a Macintosh II system with 8MB of RAM and a 45MB hard disk drive, *Digital Justice* truly pushed the boundaries of where comics could go, even though the system on which Pepe worked seems antiquated by today's standards.

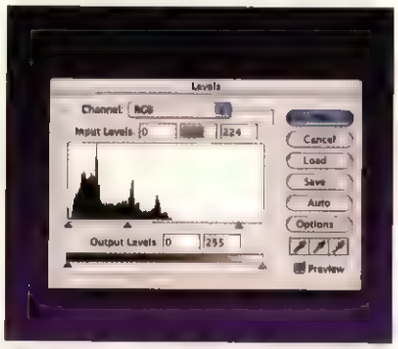


**1** Create a new document by going to File>New. In the dialog box, set the preset size to Custom. Then set the width to 45cm wide and 32cm high. The resolution should be set to 72 pixels/inch, and the mode set to RGB. Don't worry about contents. Click OK. Then click on the foreground colour in the Tools palette and set the colour to R:85, G:39, B:121. Click OK again.

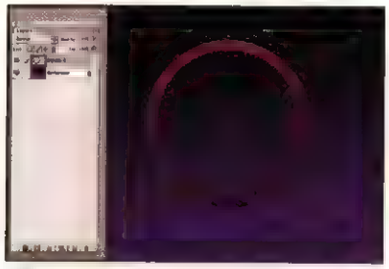


**2** Now set the foreground colour to black by clicking the little black-and-white icon under the colours on the Tools palette. Select the Gradient tool on the Tools palette and, in the options bar at the top, make sure the Gradient tool is set to 'foreground colour to transparent'. Then drag your pointer from the top downwards and release it to create a gradient.

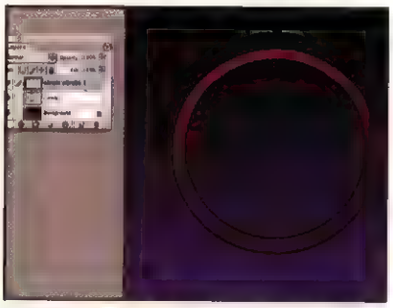
**3** Go to Filter>Artistic>Sponge and set Brush Size to 1, Definition to 2 and Smoothness to 2. This will help give the background a more textural feel, something similar to paper.




**4** Now brighten the layer a bit. Open Image> Adjustments>Levels and set the Input Levels from left to right as: 0, 1.53, 224. Then click OK. This brings out the texture a lot more. Now save this document to your hard drive. See jc_low_comic.psd (on the cover CD) for reference.



**5** Create a new layer by going to Layer>New> Layer and then call the new layer 'circle 1'. Now using the Elliptical Marquee tool in the Tools palette, draw a circle and then fill it with a gradient. Set the foreground colour to R:141, G:3, B:80, and the background colour to R:205, G:95, B:142. Then draw another circular selection in the middle and delete part of the gradient. Don't forget to switch the Gradient tool options in the options bar so it uses both colours.



**6** Click on the circle 1 layer on the Layers palette while holding down Control (or Command on a Mac), and then click Select Layer Transparency. This creates a selection around the circle 1 shape. Create a new layer and call it 'circle stroke 1'. Then, with the foreground colour set to black, go to Edit> Stroke and set the Width to 3 pixels. This creates a black stroke around the circle shape. Deselect.

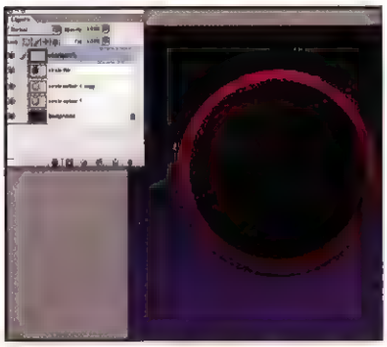
**7** Keep the foreground colour black, but make the background colour: R:130, G:76, B:136 Then go to Filter>Brushstrokes>Spatter and set the Spray Radius to 14 and the Smoothness to 7. Click OK. Keeping the background colour purple will help the keyline to blend into the background more Now link the 'circle stroke 1' layer with the 'circle 1' layer in the Layers palette and then go to Layer> Merge Linked

**8** Rename this layer 'circle colour 1'. Drag the layer in the Layers palette down to the Duplicate Layer icon. Then use the Move tool from the Tools palette to move it to the right so it's offset from the original layer. Now set the blending mode for this layer to Overlay at the top of the Layers palette.

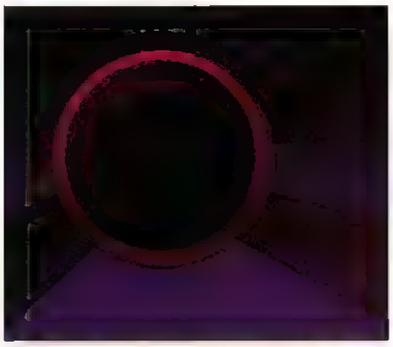
**9** Create a new layer and call it 'circle fill' Then select the Magic Wand tool from the Tools palette and make sure the Tolerance is set at 32 in the options bar. Then click on the circle colour 1 layer in the Layers palette and click the Wand in the middle of the circle, so that you're selecting the empty hole. Then go back to the new layer, set the foreground colour to R:130, G:0, B:76 and the background colour to R:15, G:11, B:13. Then use the Gradient tool from top-left to bottom-right to fill the selection.

### The natural look

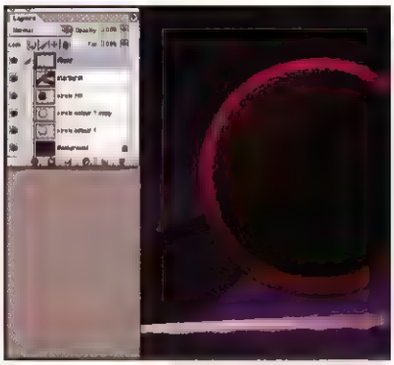
When working with *Photoshop*, try to avoid using the obvious tools and filters, because the result will look like it's been produced by digital software. The trick is to make it look like it's actually been created naturally rather than digitally.



**10** Make another new layer and call it 'starburst'. Then, using the Polygonal tool, create three selections like the above image. When you've made one, hold Shift so that you can draw the other two selections.



**11** Now set your foreground colour to R:70, G:13, B:27, then the background colour to R:163, G:31, B:34. Use the Gradient tool to fill the selection. Once you've done that, turn the blending mode for this layer to Overlay and deselect.



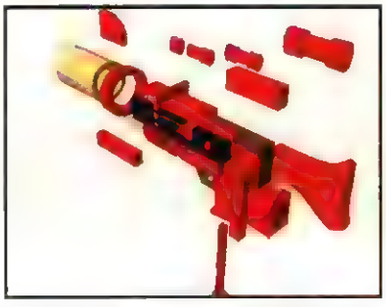
**12** Using the same techniques as above, create a new layer and call it 'floor'. Create something similar to the above image. Then save the resulting *Photoshop* document to your hard drive.

# Part 2: Generating 3D renders

In this part, we generate 3D renders using *Poser*. These will be used as a base layer over which to draw and paint...

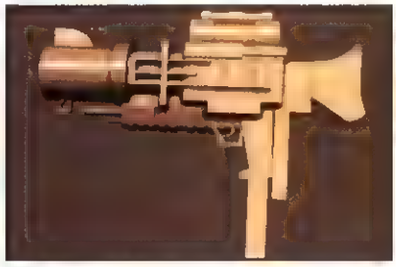
### Spattering effects

The Spatter filter within Brushstrokes is a simple filter which can make your keylines and outlines have a more natural ink feel. Experiment, but keep it subtle.



**1** Using a 3D application of your choice, create a simple 3D model of a futuristic looking weapon, something which our heroine can use and hold. Use simple primitive shapes to generate the model. Our original model has been included on the cover CD as a DXF file (see gun.dxf).

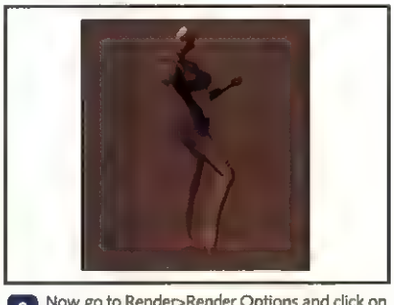
**2** Open *Poser* and then go to File>Import.dxf and locate the gun.dxf file on the cover CD. Use the editing tools in *Poser* to position the gun as above. Then go to Display>Ground Shadows and switch them off. Now position three lights pointing at the gun. Don't worry too much about this, as long as the gun is evenly lit.



**3** Now go to Render>Render Options and click on New Window. Set the width to 1000 pixels and the height to 1000 pixels. Resolution can be set at 72dpi, the Surface Detail section can all be switched on, and Render Over can be set to background colour. Click OK, then go to Render>Render. Once the gun has rendered, save it as gunren1.tif.

**4** Start with a new document using any female Poser figure. Don't worry about clothing or hair, since you'll be working over the top of the render in *Photoshop*. A good texture map for the face is advisable. There's a render included on the cover CD if you need it.

**5** Use the editing tools in *Poser* to position the figure in a pose similar to the above image. Then go to Display>Ground Shadows and switch them off. Now position three lights pointing at the figure. Don't worry too much about this, as long as the gun is nicely lit. (Get those priorities right!)



**6** Now go to Render>Render Options and click on New Window. Set the width to 1000 pixels and the height to 1000 pixels. Resolution can be set at 72dpi, the Surface Detail section can all be switched on, and Render Over can be set to background colour. Click OK then go to Render>Render. Once the figure has rendered, save it as girlren.tif. ›

# Part 3: Start working in Photoshop

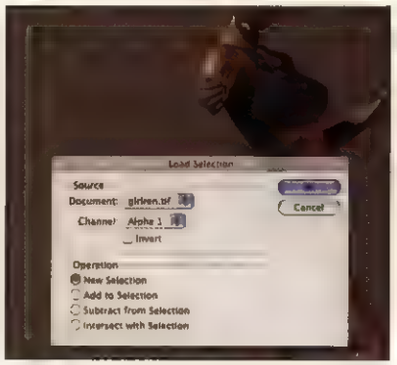
With the 3D elements rendered, bring them into *Photoshop*...

### Transparency effects

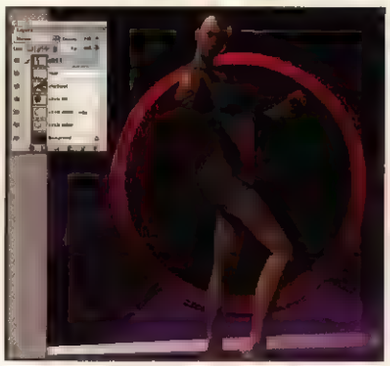
You can achieve some nice transparency effects by enabling Wet Edges in the dynamic brush palette. If you use a pressure-sensitive tablet, play around with the dynamic options, because you can achieve some really nice results by letting the stylus pressure control the opacity of the brush.

### 3D renders

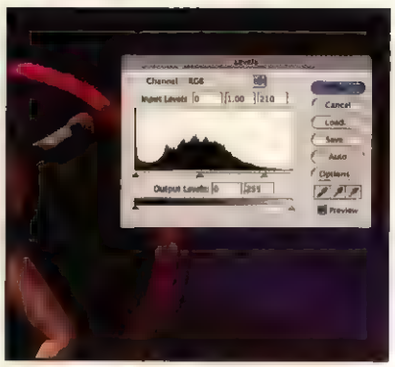
Using 3D rendered objects can actually help you get a more accurate result rather than trying to draw something from scratch. You may find that you can actually build something in 3D quicker than you can draw it. Then you can use it as a base layer in *Photoshop* and trace over it or apply filters to get the desired look you're after.



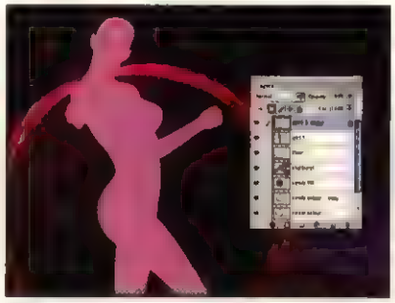

**1** Open our original *Photoshop* file and then also open girlren.tif. Go to Select>Load Selection and in the Source field, make sure Document is set to girl.tif and Channel is set to Alpha 1. Then choose New Selection under Operation. Click OK. This will now create a selection around the figure.



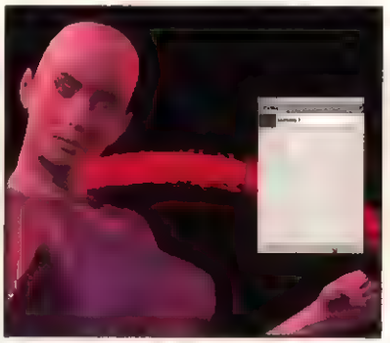
**2** Go to Edit>Copy and then switch back to our illustration. Go to Edit>Paste. Make sure the girl is pasted as the top layer in the Layers palette. If not, move her up by dragging the layer to the top of the Layers palette. Then call the layer 'girl 1'. Use the Move tool to position it as the above image.



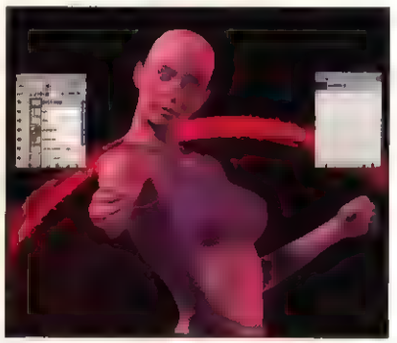

**3** Now open the Levels dialog box (Image> Adjustments>Levels) and boost the contrast of her by setting the Input Levels from left to right with 0, 1.00, 210. Click OK. Depending on how you rendered your figure, you may need to compensate more or less within the Levels dialog box



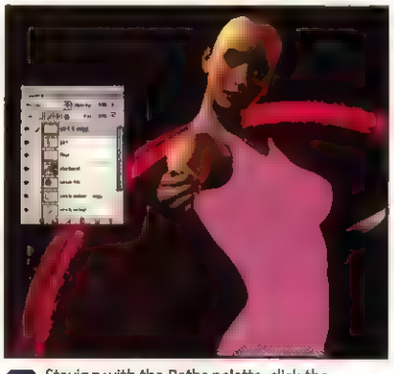
**4** Duplicate the girl 1 layer, then click on the Transparency Lock at the top of the Layers palette (the icon next to the word 'lock'). Now set the foreground colour to R:254, G:169, B:252. Then go to Edit>Fill and fill the layer with a pink colour. This should fill the figure and nothing else. Then unlock the transparency for this layer by clicking on the icon again.



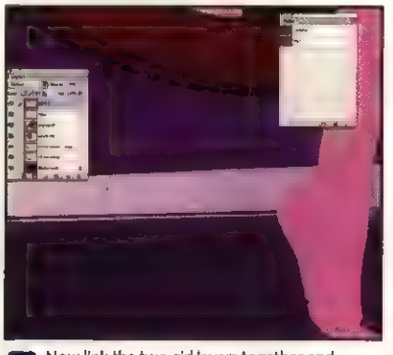
**5** Zoom in to the top part of the figure's head and shoulders. Then set the opacity for the pink figure layer to around 50 per cent in the Layers palette, so that the figure underneath shows through. Open the Paths palette and create a new layer by clicking on the new paths icon. Call it 'costume 1'.



**6** Click on the Pen tool in the Tools palette and then draw around the figure's arms and head like the above image. Delete parts of the pink layer so that the figure's head and neck show through, as do her shoulders and arms. It should give the impression that she's wearing a pink jump suit.



**7** Staying with the Paths palette, click the Make Selection icon at the bottom of the Paths palette so it turns the paths into a selection. Then press Delete on your keyboard so that it deletes the pink areas you've selected. Once that's done, turn the opacity for this layer back up to 100 per cent and deselect.



**8** Now link the two girl layers together and merge them so they become one. Make sure the layer is still called 'girl 1'. Now move down towards her feet and, using the Pen tool, draw around the right leg as above, turn it into a selection and then delete it. Call the path 'layer leg 1'. This will give the impression that she's stepping out of the circle shape.

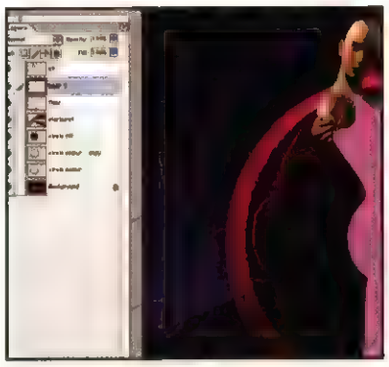
**9** Use the Pen tool again to create a new path layer and call it 'boot'. Draw around the remaining foot to give the impression that she's wearing a high-heeled boot. Something similar to the above will be fine. Then turn it into a selection and fill it with a pink similar to that of her suit. Make sure you fill the colour on the girl 1 layer.

# Part 4: Introducing natural effects

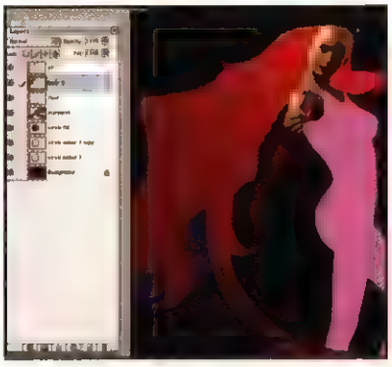
Add the gun to the image and give our heroine some hair. Then start to apply some natural media effects…

### Know your Pen tool

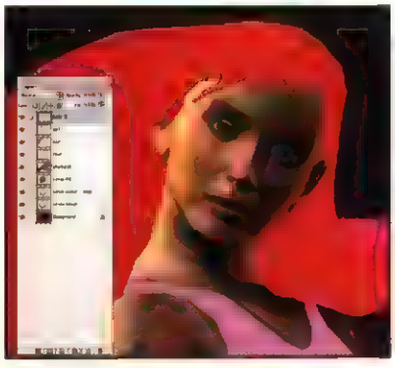
Explore the Pen tool and practise drawing curves with it by using the convert point. This is great for generating vector art within *Photoshop* as well as creating clean and precise selections



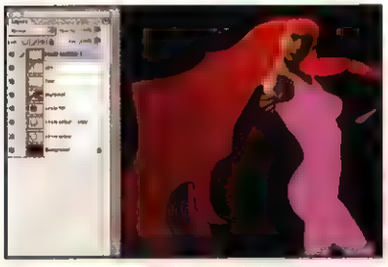
**1** Create a new layer in the Layers palette below the girl 1 layer and call it 'hair 1'. Then create a new layer in the Paths palette and also call that 'hair 1'. Next, use the Pen tool to draw a shape similar to the above image – this will give the impression of large flowing locks of hair.



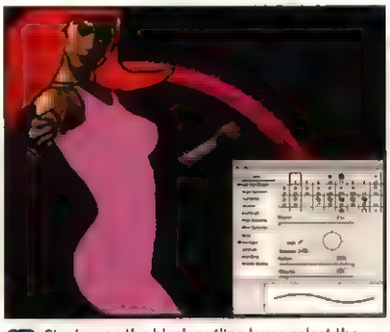
**2** Turn the path for hair 1 into a selection, then use a foreground colour set at R:233, G:25 , B:36 and then the background colour set at R:163, G:31, B:34 Use the Gradient tool across this selection as in the above image, making sure that the hair appears behind the figure



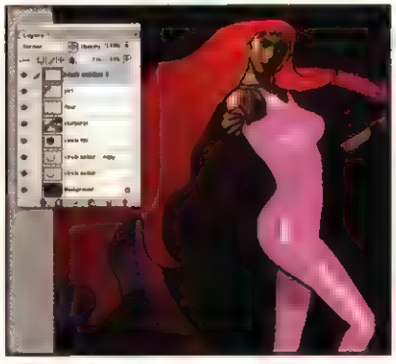
**3** Create another new layer and make this the top layer in the Layers palette. Call it 'hair 2'. Then create another layer in the Paths palette and also call that 'hair 2'. Using the Pen tool enables you to create the hair in front of her head. Fill it with the foreground colour (not a gradient) this time.



**4** Now link the hair layers with the girl layer and merge them into one in the Layers palette. Use the Select Transparency option to create a selection around the figure. You might have to rename the girl layer as 'girl 1'. Now create a new layer above the girl and stroke the selection around 3 pixels with the colour black. Make the background colour a dark purple and apply the Spatter filter to the outline after you've deselected. Rename this layer 'black outline 1'.

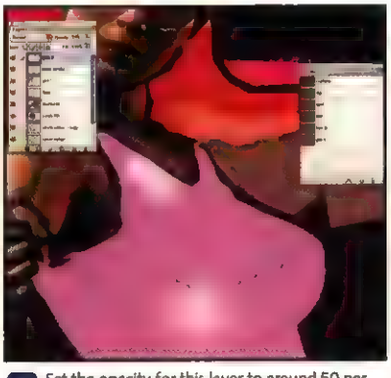


**5** Staying on the black outline layer, select the Brush tool. In the Brushes palette, select a brush at around 3 pixels and have only the Wet Edges option selected. Then paint in around the figure, focusing on the area around her head, face and hair. Also paint around her neck and shoulders and arms. See above for guidance.

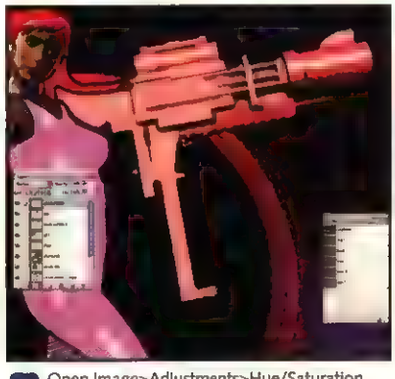


**6** Let's also add some white highlights to her suit. Use a larger brush size and set the foreground colour to white. Then paint some highlights around her legs and on her chest, just enough to give the impression that the light is catching her suit.

**7** Open gunren1.tif and load its selection channel. Go to Edit>Copy and paste it as the top layer in the illustration. Call the layer 'gun 1'. Then go to Edit>Transform>Flip Horizontal, and then Edit>Transform>Scale to scale the gun to a similar size to the one in the above image. Then move the gun into position so it looks like she's holding it. You may want to use Edit>Transform> Rotate to reposition the gun slightly.



**8** Set the opacity for this layer to around 50 per cent so you can see the figure below the gun. Now create a new path in the Paths palette and call it 'gun 1'. Draw a path around the butt of the gun so it looks like it's resting on her shoulder, and then turn the path into a selection and delete it. Once you've done that, set the opacity back to 100 per cent.



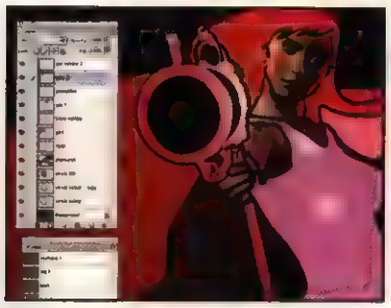
**9** Open Image>Adjustments>Hue/Saturation and set the Hue to -32 and Saturation to around +54. Leave Lightness at 0 so the gun is more saturated and has a reddish cast to it. Then click OK. Create a selection around it, create a new layer and call it 'gun outlin'. Stroke it with a black outline and apply the Spatter filter. ›

# Introducing natural effects continued...

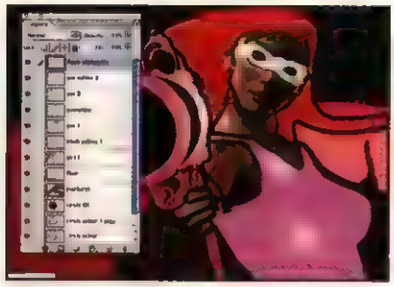
### Aim for imperfection

Natural media tends to be imperfect, whereas digital art can be all too perfect. The real world is full of imperfections, so try to make your illustration reflect this. For example, simply adding grain can make the whole illustration have a totally different feel.

10 Using the same techniques you used for touching up the woman – that is, adding black paint lines and white highlights – do the same for the gun. Apply the touch-ups on the gun outline layer in the Layers palette.



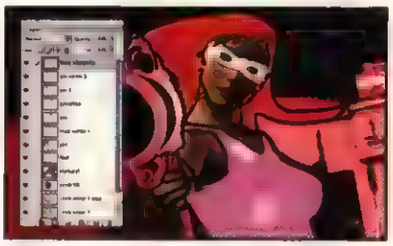
11 Now open gunren2.tif and do everything that you've just done to the gunren1.tif file. Position the extra weapon as in the above image. You'll also have to fill the inside of the barrel with a very dark colour. Also, try using the levels to boost the contrast of the weapon. Once you've done all this, save the illustration to your hard drive.



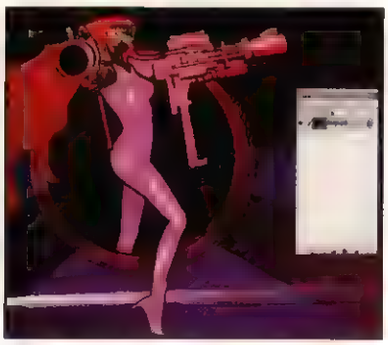
12 Create a new layer and call it 'face elements'. Use the Brush tool with Wet Edges applied to paint a mask on the figure's face, and then add further black outlines and white highlights to strengthen the mask. Also add a few black outlines to the figure's lips and hair and some white highlights to her hair. Save the file to your hard drive. See jc_low_comic.psd on the CD for reference.

# Part 5: Highlights and lowlights

In this section, add the black-and-white preliminary draw effects and give the illustration a half-completed feel...



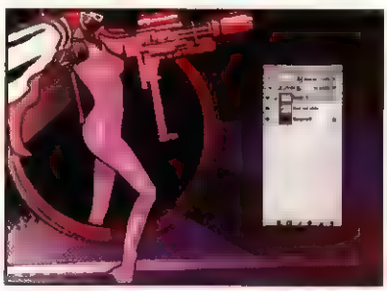
1 Flatten the illustration by going to Layer> Flatten Image and then resave the illustration with another name so you don't overwrite the original illustration. Now duplicate the flattened layer. Staying with the duplicated layer, go to Filter> Artistic>Cutout and set the number of levels to 8, Edge Simplicity to 1, Edge Fidelity to 1 and then click OK. Then set the blending mode for this layer to Overlay and the opacity to around 5 per cent.



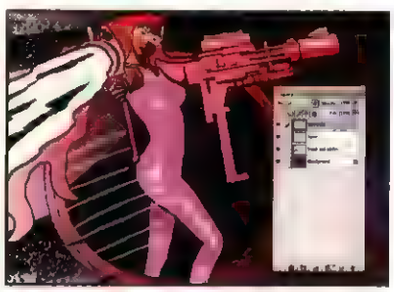
2 Now open Image>Adjustments>Colour Balance and set the colour levels for the midtones to. +81, -68 , +26. Click OK. Again, flatten the image. The illustration should now look a lot richer in colour.

3 Once again, duplicate the flattened layer and then go to Image>Adjustments>Threshold and set the Threshold Level to around 31. This should give you a nice black-and-white pen-and-ink look with a textural feel. Call this layer 'black and white'

4 Switch to the Lasso tool and then loosely select the right-hand side of the image and let the selection go down the centre of the figure. Once you've done that, go to Select>Feather and set the Feather Radius to around 222 pixels. Click OK and then press Delete on your keyboard so that the right-hand side now shows the layer beneath and there's also a gradual blend between each of the layers. You may need to press Delete again to get more of the figure showing through.



5 Create a new layer and call it 'laser 1'. Use the Lasso tool to create a selection shape coming out of the left weapon, and fill it with a white colour and stroke with black. Inside this area, create a number of smaller selections and fill them with black. Once you've done that, add the Spatter filter. Save the file to your hard drive.



6 Create another new layer and call this 'arrows'. Add a number of arrows as above and also add a few white horizontal lines in the black area of the circle shape. You can also add a few black highlights around her boot and a few white highlights around the floor. Use the Lasso tool and the Brush tool for these elements

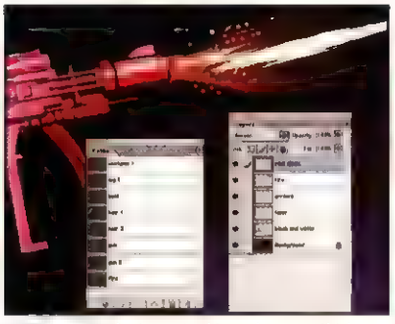
# Part 6: Dramatic finishing touches

In this final section, the focus is on the fire coming out of the gun and the text. You'll also add the Grain filter to give the illustration the feel of an old page from a comic...

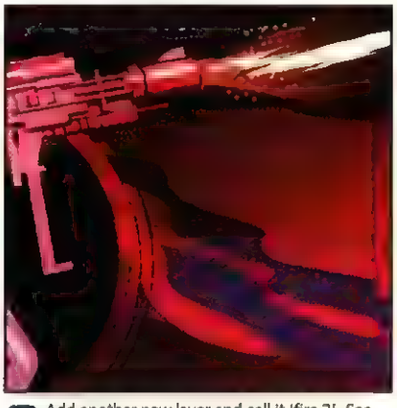
### Adjust levels

Levels is a great tool in *Photoshop*. Once you've completed this project, see if you can adjust the Levels even more for varying effects. Also try adjusting the Hue and Saturation of the illustration to see what interesting results you can get.

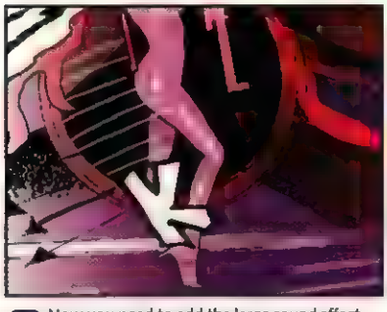
**1** Create a new layer in the Layers palette and call it 'fire'. Then create a new layer in the Paths palette and also call that 'fire'. Use the Pen tool to create a path shape coming out of the right-hand weapon. Once you've done that, select an orange colour as the foreground colour and then turn the path into a selection and use the Gradient tool to make a gradient in the selection. Make sure the gradient goes from orange to transparent.



**2** Now use the Lasso tool to make some thick dark edges to the fire. Also add a white jagged shape in the middle of the fire, again using the Lasso tool. Once you've done that, create another new layer and call it 'red dots'. Then add a number of red dots with the Elliptical Marquee tool similar to those above and then turn the blending mode for this layer to Screen.



**3** Add another new layer and call it 'fire 2'. See above for reference. Add a few larger shapes with the Lasso tool around the gun and fill them with a red colour. Set the blending mode to Overlay.

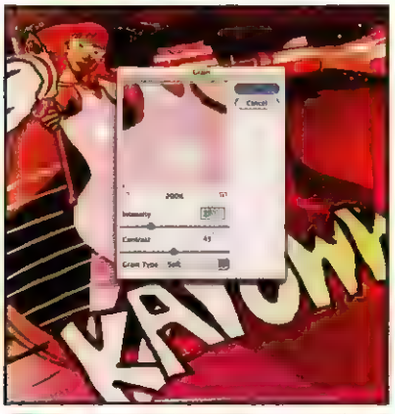



**4** Now you need to add the large sound effect KAPOWWWW. Create a new layer and call it 'K' and do the same in the Paths palette. Then use the Pen tool to draw the letter K. Once you've done that, turn the path into a selection and fill it with white. Then use the Brush tool without any dynamic effects on and after you've deselected, paint around the letter K quite loosely.

**5** Follow the same procedure as in the previous step, but now do it for each of the letters until you have a number of layers that together spell out KAPOWWWW. Once you have done them all, merge all the letters together so there's only one layer spelling the word KAPOWWWW. Rename the layer KAPOWWWW as well.

**6** Select the Magic Wand tool and select all the white areas of the letters, holding down Shift so they all remain selected. Using the colour yellow, select the Gradient tool and create a gradient from right to left – again, setting the Gradient tool so that it goes from yellow to transparent. Then select the whole of the word and create a red stroke around it. Set the stroke option to Outside and the pixel width to around 3 pixels.

**7** Save the illustration and flatten it, then save this new flattened version to your hard drive. Now open the Colour Balance dialog box and set the Midtones to +61, 0, -56, and then set the Highlights to +23, 0, -49




**8** Now go to Filter>Texture>Grain and set the Intensity to 27, Contrast to 49 and the Grain Type to Soft. This should now give the comic illustration a nice grainy texture and complete the look we're after.

**9** As a finishing touch, you can create a new layer and add a speech bubble. Once you've done that, you can add the Grain filter to the layer as well. You may also want to add other elements or thicken parts of the outlines around the character to give it more strength ■

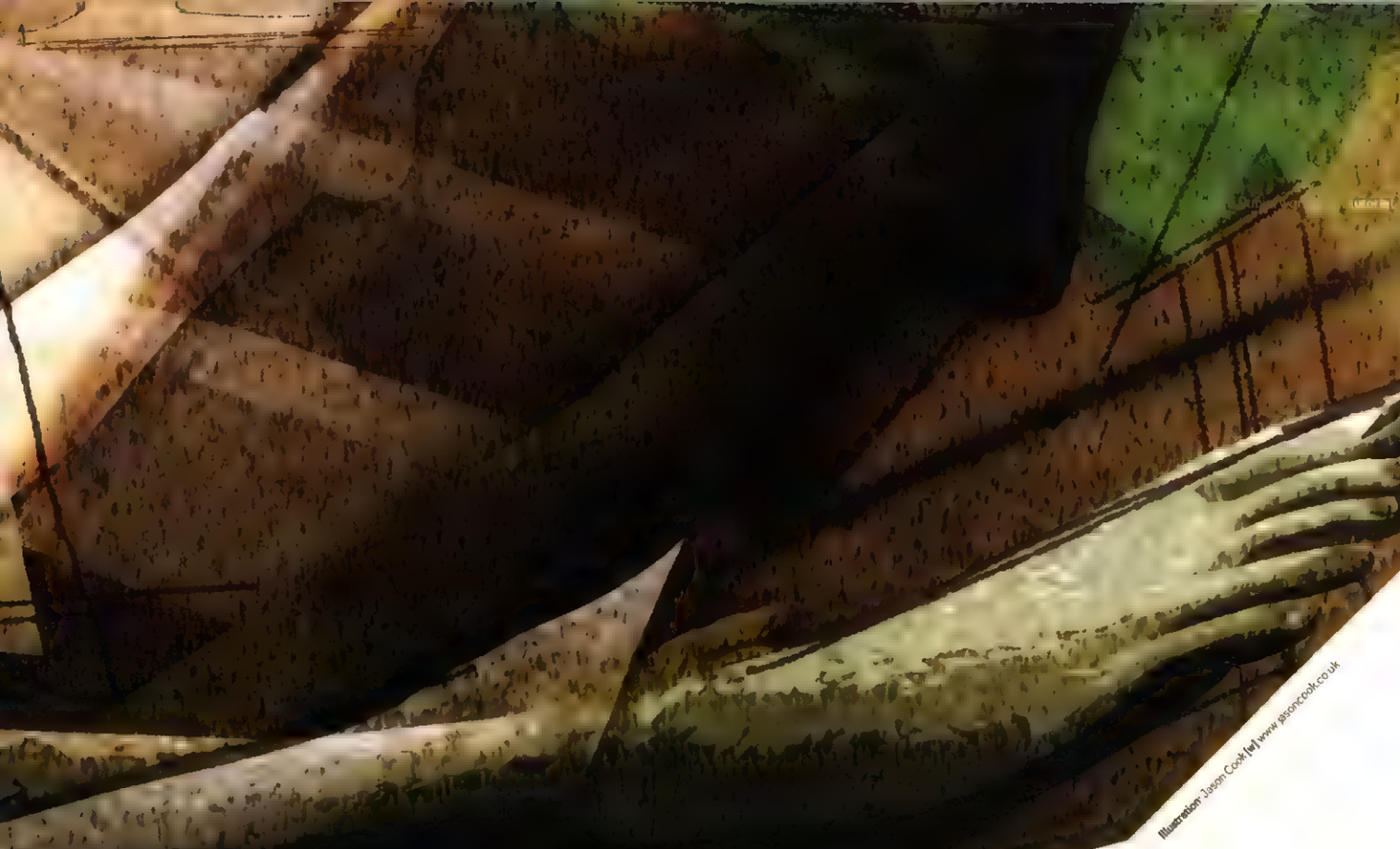


Illustration: Jason Cook [w] www.jasoncook.co.uk

# Paint a Cubist work of art

In this highly creative tutorial, we take our inspiration from Pablo Picasso and delve into the natural media world of Cubism…

*Photoshop 7* is a truly remarkable piece of software. It's not just an awe-inspiring photo-editing and photo-illustration tool, it's also a great painting package, nearly on a par with *Painter*. In this tutorial, we look at using *Photoshop* layers and filters to simulate a Cubist piece of art, creating the kinds of textures we would associate with this type of imagery. We won't actua.ly use the new dynamic Brushes palette much in this tutorial – instead, most of the effects will be done by using some of the filters intelligently and with the help of blending modes.

A good degree of experience with *Photoshop* is required to generate this image, and we'll also use *Poser* at the beginning of the tutorial. >

Expertise provided by Jason Cook. You can see a wide variety of Jason's work at [w] www.jasoncook.co.uk. He can be contacted at [e] jc@jacey.com

**Files on disc**
All the files needed for this tutorial have been included on the cover CD. To locate them navigate to Tutorials\paintacubistworkofart.

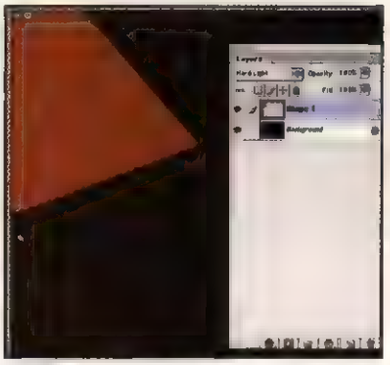
# Part 1: Building the background

Start by creating a number of angular shapes and then apply a few filters to replicate the background of a Cubist painting...

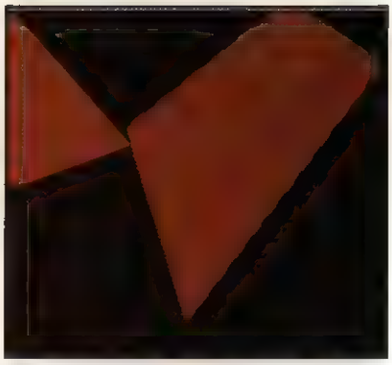
### The origins of Cubism

In 1907, Pablo Picasso painted a huge canvas called Les Demoiselles d Avignon. This painting represented not only a great new phase in Picasso's art but it truly was the beginning of modern art. It was also classed as the first Cubist art. Cubist works are geometrical in style and try to convey as many viewpoints as possible of one object. So the back and side of an object would be placed next to the foreground elements.

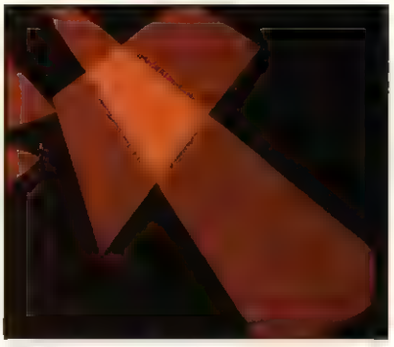
1 Start by creating a new document: 44cm wide, 32cm high. Set the resolution to 72 pixels/inch, and select RGB mode. Make the foreground colour R:108, G:61, B:23, then make the background colour R:11, G:8, B:4 by clicking on the colour tabs on the Tools palette. Use the Gradient tool to make a gradient across the document from right to left.



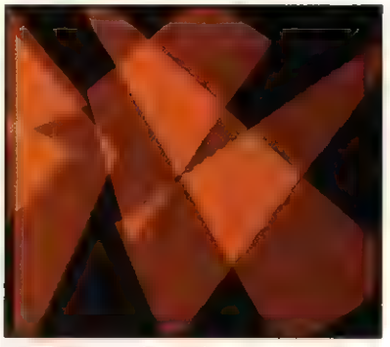
2 Create a new layer and rename it Shape 1, then use the Polygonal Lasso tool from the Tools palette to create a shape similar to the one above. Using Edit>Fill, fill it with R:215, G:180, B:149. In the Layers palette, change the Blending mode for this layer to Hard Light.



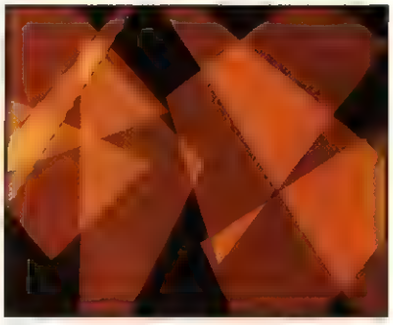
3 You now need to repeat this process a few times. So, create a new layer and rename it Shape 2, then use the Polygonal Lasso tool to create a shape similar to the one above. Using Edit>Fill, fill it with R:215, G:180, B:149. In the Layers palette, change the blending mode for this layer to Hard Light.



4 Again, create a new layer and rename it Shape 3, then use the Polygonal Lasso tool to create two shapes similar to the ones above. Using Edit>Fill, fill it with R:215, G:180, B:149. In the Layers palette, change the blending mode for this layer to Hard Light

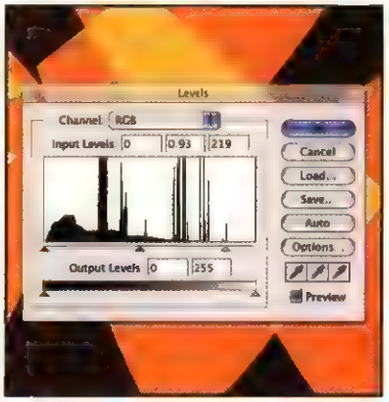


5 Create a new layer and rename it Shape 4, then use the Polygonal Lasso tool to create two shapes similar to the ones above. Using Edit>Fill, fill it with R:215, G:180, B:149. In the Layers palette, change the blending mode for this layer to Hardlight.

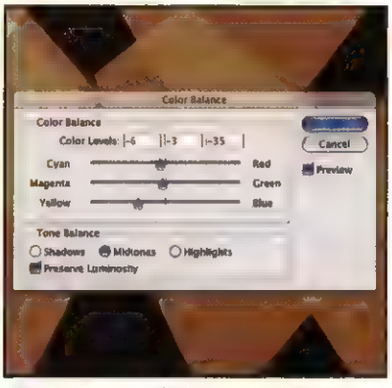


6 Create a new layer and rename it Shape 5, then use the Polygonal Lasso tool to create a shape similar to the one above. Using Edit>Fill, fill it with R.215, G.180, B:149. In the Layers palette, change the blending mode for this layer to Hardlight. See jc_cubism_low.psd on the cover CD for reference

7 Now flatten the entire image (Layers>Flatten Image) and then go to Filters>Artistic>Film Grain and set the Grain to 10, the Highlight area to 13 and the Intensity to 9. This creates a nice texture which adds a good element of noise to the image




8 Go to Image>Adjustments>Levels and then set the input levels from left to right to 0, 0.93, 219. Click OK. This boosts the contrast of the overall image and helps retain some brightness when we de-saturate in the next step.




9 Go to Image>Adjustments>Hue/Saturation and edit the master only. Set the Hue to -12 and the Saturation to -68, and leave the Lightness at 0 then click OK. Now open Image>Adjustments> Colour Balance and set the midtones colour levels to -6, -3, -35. Then click OK.

# Part 2: Adding more depth

Further enhance the background to give it more depth, and add key strokes to simulate paint marks...

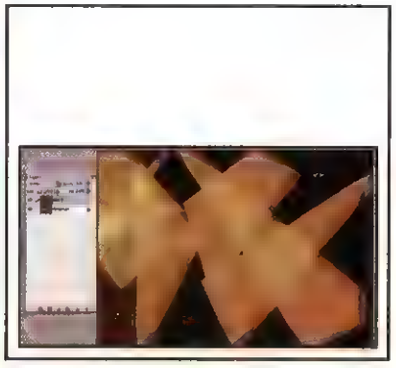
### Murky palette

The Colour palette is of the utmost importance when trying to recreate an art period. Browns, greys and yellows play heavily in Cubist paintings. Doing something in a bright purple palette wouldn't really work at conveying this period, so try to stay with murky colours instead.

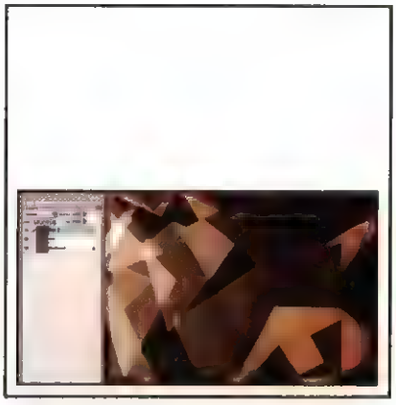
### Grainy textures

One of the best ways to get great textures with a grainy feel is to take a section of an image and then to enlarge it considerably and boost its contrast with Levels. Try to reduce the colour as well, then use blending modes like Overlay and Hard Light so the layers underneath this layer will show through, adding to an overall grainy feel.

**10** Duplicate your flattened layer by dragging it into the Layers palette to the Create New Layer icon, or go to Layer>Duplicate Layer and rename it 'blur 1'. Now go to Filter>Gaussian Blur and set the Radius to 9.2 pixels and click OK

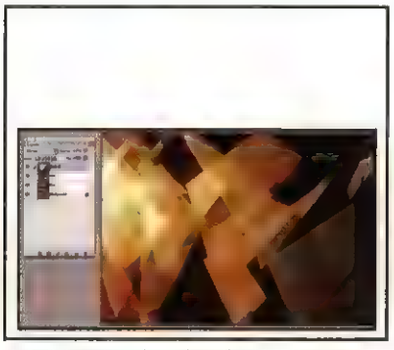


**11** In the Layers palette, switch the blending mode for the blur 1 layer to Overlay, then set its opacity to around 52 per cent. Use the Move tool to move the layer up and to the left slightly so it's offset from the layer below. This will give the image some depth.

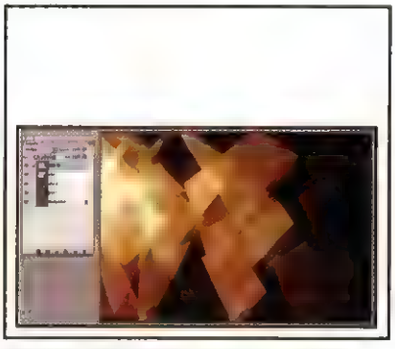


**12** Use the Polygonal tool to create a shape on the 'blur 1' layer and then Edit>Copy and Edit>Paste. This should now paste a shape similar to the above. Name the new layer 'blur 2'.

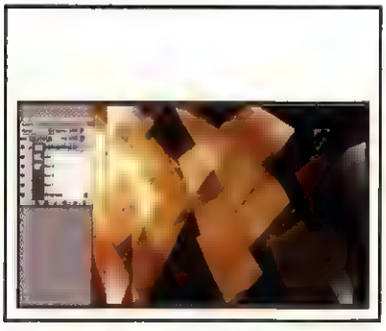
**13** Staying with the 'blur 2' layer, switch its blending mode to Overlay and then move it towards the left of the document window to offset it even more. See above for more reference



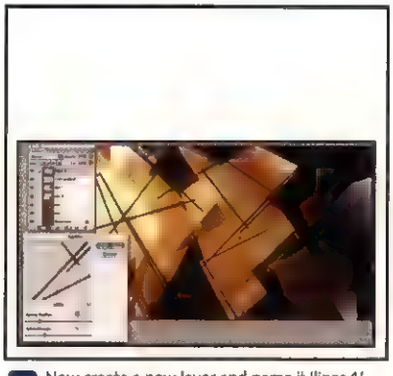
**14** Cut another shape from the 'blur 1' layer and then paste it as the top layer in the Layers palette. Cut the shape from the bottom-right corner of the layer. To paste as a top layer in the Layers palette, just select the top layer of the palette and then paste. Rename this layer 'blur 3'.



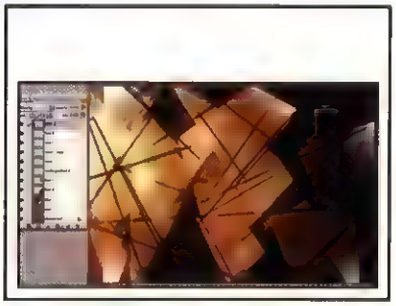
**15** Now set the blending mode of 'blur 3' to Multiply and then repeat this step and the previous step with a new shape and stick it at the top right corner of the image. This should help darken this area without losing the effect of the texture. Call this new layer 'blur 4'



**16** Create a new layer and call it 'white gradient 1'. Then use the Polygonal tool to create the shapes as above. Do them one at a time and then use the Gradient tool with the foreground colour as white and the background as transparent. Use the options bar at the top to reset the Gradient tool. Then fill the shape like the above. Do this around four times to four different shapes on the same layer, and then set the opacity to around 79 per cent.



**17** Now create a new layer and name it 'lines 1'. Select the Line tool in the Tools palette and make sure it's switched to fill pixels in the option bar. Then set the Weight to 5px (pixels) in the option bar and draw a few lines as we've done in the above image. Then go to Filter>Brushstrokes>Spatter and set the Spray Radius to 5 and the Smoothness to 5.



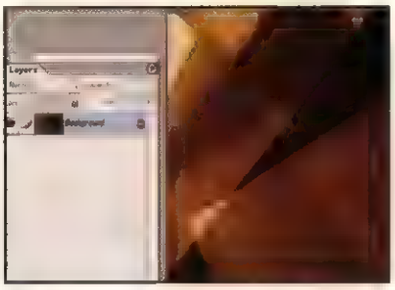
**18** Duplicate the lines 1 layer and Gaussian Blur it to around 3 pixels radius. Then set this layer's blending mode to Hard Light. Set the original lines 1 layer to Multiply and its opacity to 60 per cent. Now repeat the above steps a few more times so you have a number of lines on the image and varying angles – try different colours as well. Then flatten this file and save it to your hard drive. Save a layered version as well. See jc-cubism_low2.psd on the CD for reference. ›

# Part 3: Preparing renders

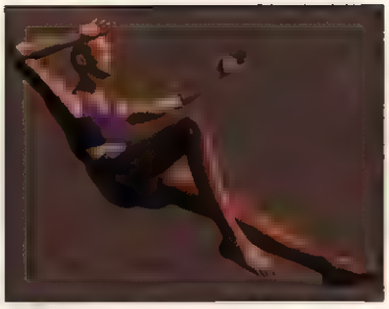
## It's time to create a few 3D renders using *Poser*...

### Poser figures

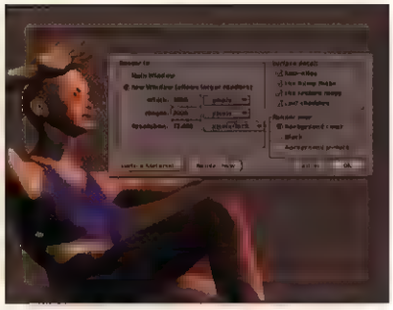
One of the great things about new digital art software is that you don't have to be a great figurative artist, because there are many applications out there to help you. *Poser* is great for using as a base for your artwork – you can work over the rendering to get a more accurate representation of a figure, rather than spending hours trying to sketch something in *Photoshop*



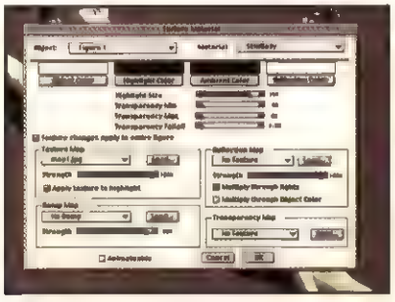
19 First, cut a section from the flattened *Photoshop* file and save it as a JPEG – this will be used as a texture map on the *Poser* figure. Make the image size of this cutout around 260 pixels wide and 160 pixels high, RGB and 72dpi. See map1.jpg on the CD.



20 Open *Poser* and use a female figure. Then set the pose of the figure to something similar to the above. Using the light controls, make the lights face toward her, so the front of her body and the model's face are evenly lit.



21 Go to Render>Render Options and set the New Window option to 2000 pixels wide and 2000 pixels high. Choose a resolution of 72dpi, switch on all the Surface detail options, and set Render over to Background colour.



22 Now go to Render>Materials. Object should be set to Figure 1, and Material should be set to SkinBody. Then switch on 'Texture changes apply to entire figure'. Press Load in the Texture Map section and select map1.jpg. Click OK. Then go to Render>Render and once the image has rendered, save it as cube_woman1.tif

23 Repeating the previous steps generates another figure. Put the figure into a pose similar to the above. Apply the texture map and render it, then save the figure as cube_woman2.tif.

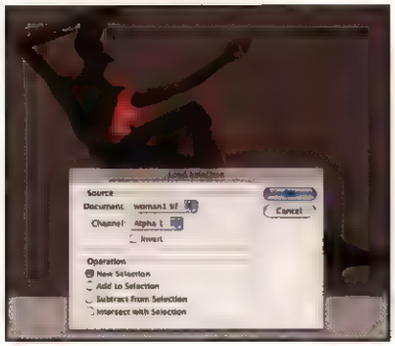
24 Still using *Poser*, open bulb.dxf via File>Import>DXF and position it as above. Then set the render options to 500 pixels wide and 500 high and make sure anti-alias is on. Set the lights at an even position surrounding the bulb, then render it and save it to your hard drive as bulb1.tif.

# Part 4: Combining renders and background

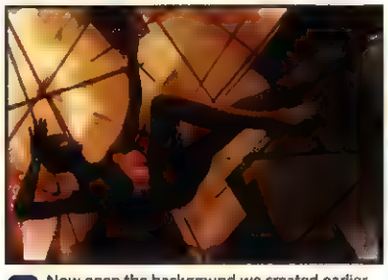
## Open the render elements and apply them to the background you've already created...

### RGB filters

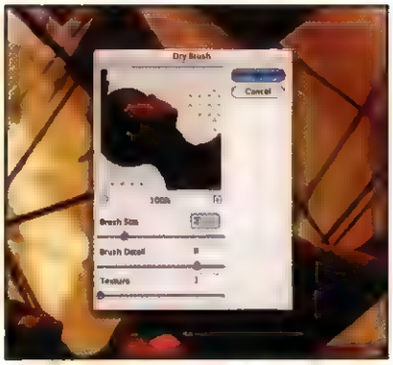
Be warned that the majority of artistic filters in *Photoshop* only work with RGB mode and not CMYK. So watch out for incorrect colours and the murkiness that goes with converting RGB to CMYK once you've applied a filter to your image



25 Open cube_woman1.tif. Then go to Select>Load Selection and make sure the source document is set to woman1.tif and the channel is Alpha 1. Set Operation to New Selection. Go to Edit>Copy to copy it to the clipboard.



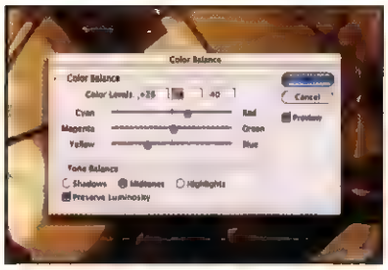
26 Now open the background we created earlier and paste the copied selection from cube_woman1.tif in this document by going to Edit>Paste. Once it's been pasted, rename the layer 'woman 1' in the Layers palette. Now go to Edit>Transform Scale and reduce the size of the woman within the document. Once you've scaled it, go to Edit>Transform>Rotate and rotate it so it looks like the above picture.



27 You now need to add a paint texture to the figure, so go to Filter>Artistic>Dry Brush and set the Brush Size to 2, the Brush Detail to 8 and the Texture to 1. Then click OK.

### Essential kit

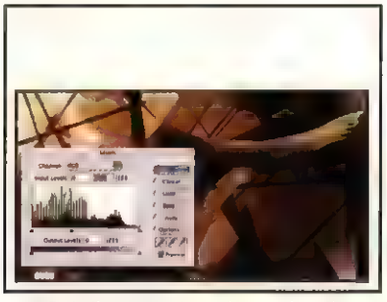
Graphics pads like the Wacom products are vitally important when pursuing a career as a digital illustrator, especially with the new dynamic Brushes palette in *Photoshop*. These pressure-sensitive drawing pads are the next best thing to using pen on paper. Over time, you should find yourself with one hand using the pen and pad and the other hand on the keyboard using *Photoshop* shortcuts. You'll also find that you don't even need to look at the keyboard. Most pads have macro buttons at the top of the pad, to which you can assign tasks and actions to save time.



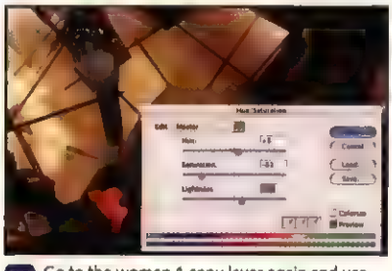

**28** The background is looking a bit too saturated, so click on the background layer and then go to Image>Adjustments>Hue/Saturation, and then set the Saturation to -42. Then go to Image>Adjustments>Colour Balance and set the Colour Levels for the midtones from left to right to: +26, +3 and -40.

**29** Go back to the woman 1 layer in the Layers palette and use the Polygonal tool to delete bits of the figure so it looks like the above. This helps to give the figure a more Cubist look.

**30** Now duplicate the woman 1 layer and then select the original woman 1 layer. Switch on the Transparency Layer Lock options at the top of the Layers palette then go to Edit>Fill and fill with the colour black. This should fill the woman element only. Switch off the Transparency Lock and then offset this layer down and to the left a bit. Now set the blending mode to Hard Light and the opacity to 60 per cent. Using Gaussian Blur, set the pixel radius to around 5.2 so your figure has a drop shadow.



**31** Go to the woman 1 copy layer and use the Polygonal tool to loosely cut around the figure's right foot and shin. Then use Edit>Transform>Distort so it looks about the size of the above image and position it accordingly. Then open Levels and set the Input Levels to 0, 1.43 and 255 and call this layer 'leg 1'.

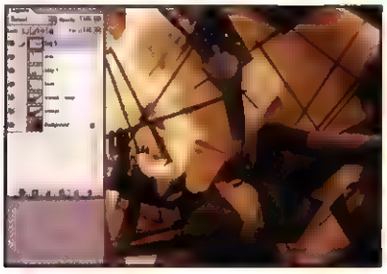


**32** Go to the woman 1 copy layer again and use the Polygonal tool to loosely cut around the figure's left forearm and hand. Then use Edit>Transform>Distort so it looks about the size of the above image, and position it accordingly. Then open Levels and set the Input Levels to 0, 1.43 and 255 and call this layer 'arm 1'. Then open Hue/Saturation and set the Hue to +8, Saturation to -63 and Lightness to +15.

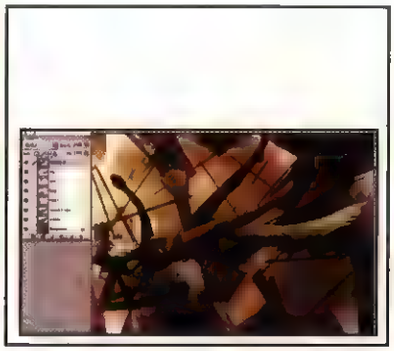
**33** Still on the woman 1 copy layer, use the Polygonal tool to loosely cut around the figure's body. Then use Edit>Transform>Distort so it looks about the size of the above image, and position it accordingly. Then open Levels and set the Input Levels to 0, 1.43 and 255 and call this layer 'body 1'. Then set the Hue to +1, Saturation to -52 and Lightness to 0.

# Part 5: Adding another figure

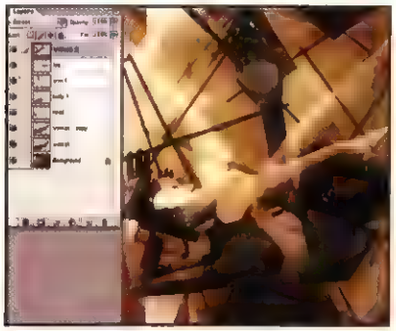
Now we show you how to introduce the second figure to the illustration…



**34** First, go back to the woman 1 copy layer and use the Polygonal tool to loosely cut around the figure's face and head. Then use Edit>Transform>Distort so it looks about the size of the above image, and position it accordingly. Then open Levels and set the Input Levels to 0, 1.47 and 177 and call this layer 'head 1'. Then set the Hue to 0, Saturation to -62 and Lightness to +1. Then go back to levels and set the Input Levels to 0, 1.00, 205.



**35** Open cube_woman2.tif and load its selection. Copy and paste it as the top layer in the Cubism illustration and as the top layer in the Layers palette. Rename it 'woman 2'. Then distort it so it's like the shape and size above.

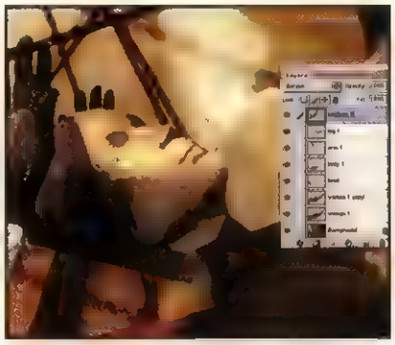


**36** Staying with the woman2 layer, open the Hue/Saturation dialog box and set the Hue to 0, the Saturation to -75 and the Lightness to +18. Then open the Levels dialog box and set the Input Levels to 0, 0.73 and 168. Then set the blending mode to Screen. ›

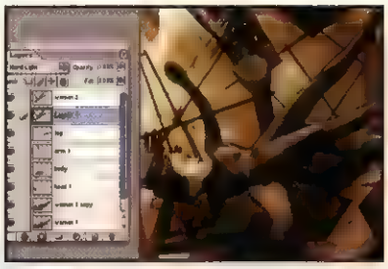
# Adding another figure continued...

### Light and shadow

Levels are an important feature in *Photoshop* because they provide a quick way of setting the highlights and shadows in an image by moving the input sliders to the first group of pixels on both ends of the Levels histogram. By doing this, the pixels are mapped into the darkest and lightest pixels in each channel, which then increases the tonal range of the image or selection. This is great if your original digital image is a bit flat and you want to add some contrast. The Levels feature has more control than the Brightness and Contrast option.



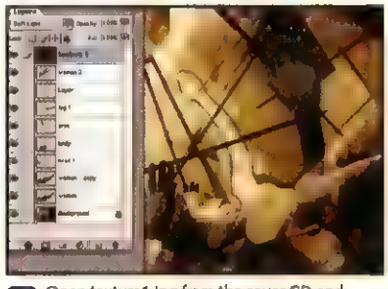
37 Use the Lasso tool to delete any elements of the woman 2 layer which obscure the woman 1 face layer below. If there are any other elements you're not happy with then delete those. Use the above image for reference.



38 Still on the woman 2 layer, hold down the Control or Command key and then click the thumbnail preview on the Layers palette to make a selection of that layer. Select Layer Transparency on the drop-down box. Click the layer below the woman 2 layer and then create a new layer. Once you've done that, fill it with black and then deselect. Set the blending mode to Overlay and the Gaussian Blur to around 6.8 pixels. Call it 'woman 2 shadow'.

39 Now repeat the previous step for selecting the woman 2 layer again and then go back to the woman 2 shadow and delete the selection. Set the opacity for this layer to around 62 per cent.

40 Still on the woman 2 layer, delete parts of the layer as above to give the figure a more abstract outline while retaining the Cubist style.

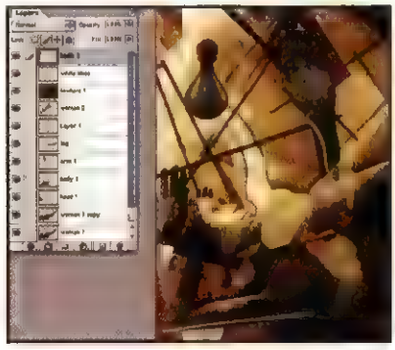


41 Open texture1.jpg from the cover CD and copy and paste it as the top layer in the illustration. Rename the layer 'texture 1' and then set the blending mode for this layer to Soft Light. Experiment with your own textures, because you'll find that a simple change to the texture will give the illustration a different feel. You can even apply some artistic filters to the layer to produce varying results.

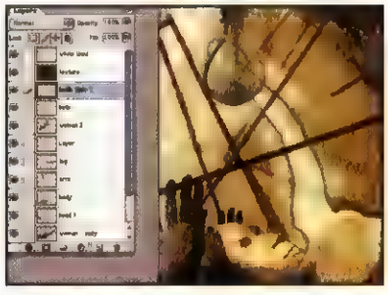
42 Create a new layer above the texture 1 layer and rename it 'white lines'. Make the foreground colour in the Tools palette white, and then select the brush from the Tools palette. In the Brushes palette, pick a small brush size and use the Wet Edges feature to paint a few strokes on the white lines layer. This will give a more artistic natural feel around the figure. See above for reference.

# Part 6: Lighting up your image

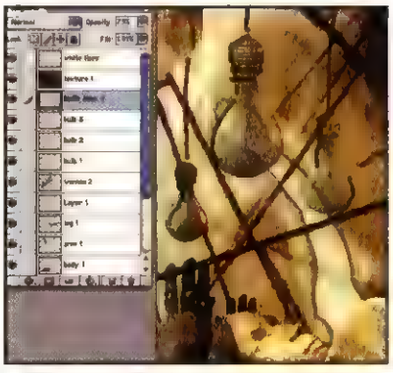
Bring the light bulbs into the environment and add a few sketches to improve the Cubist style...



43 Open your saved render of the bulb or open bulbren.tif from the CD. Use Load Selection to copy and paste the bulb as the top layer in the illustration. Now call the layer 'bulb 1' and scale and position it as in the above image.



44 Now drop the layer below the texture 1 layer and then open Levels and set the Input Levels to 0, 0.77 and 187. This should give the bulb a look more consistent with the rest of the image. Then set the opacity for this layer to around 51 per cent. Create a new layer above it and call it 'bulb line 1'. Using the same technique used for the white lines layer, sketch around the bulb with a black colour.



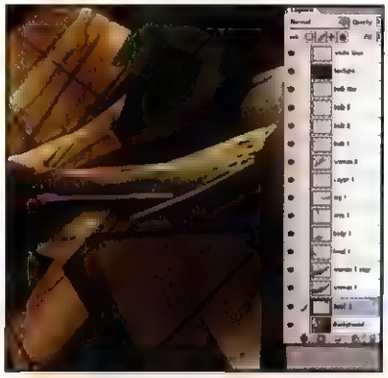
45 Now repeat the above step about another three times to make bulbs of varying sizes. Also, set their opacities at different percentages, but draw the extra lines on the original bulb line 1 layer.

# Part 7: Finishing touches

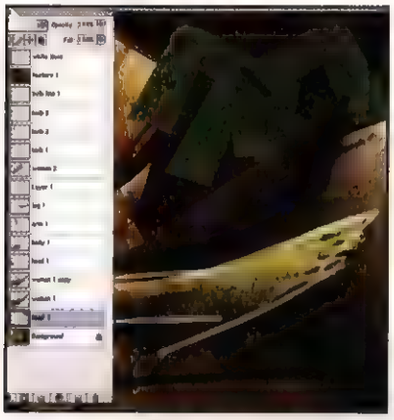
Add a plant and window to give the impression that the figure is actually in a room...

### File browsing

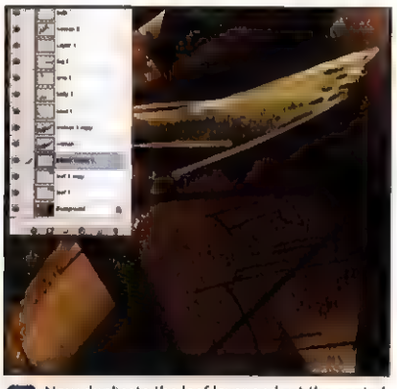
The file browser in *Photoshop 7* is a perfect tool for searching for files visually rather than by name. So if you create your own textures, make a folder specifically for saving interesting textures which you might want to use at a later date. Keeping them in one place will give you instant access and help you visually remember what they are and why you saved them in the first place.



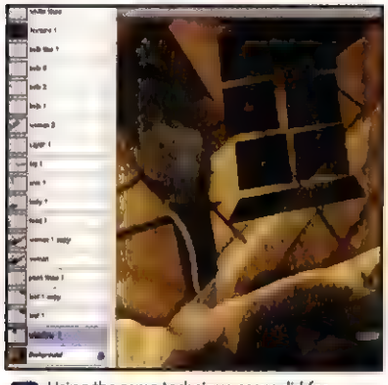
**46** Click on the background layer and use the Polygonal tool to draw a shape of a square leaf. Copy and paste it, calling the layer 'leaf 1'. Open Hue/Saturation and set the Hue to +54 to give you a green colour. Then position the leaf in the top right of the illustration. See above for reference.



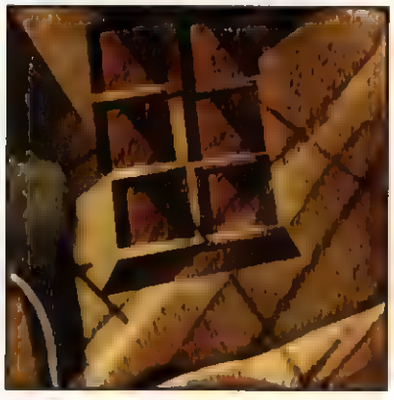
**47** Duplicate the leaf 1 layer a couple of times then distort and flip it horizontally so it looks something like the above image. Once you've done that, merge the leaf layers into one layer



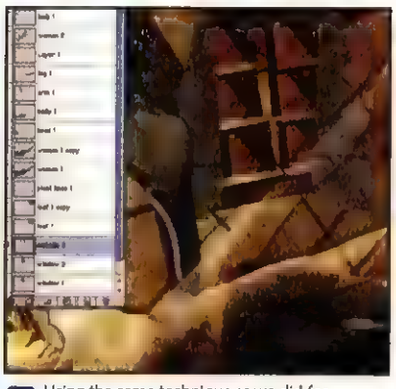
**48** Now duplicate the leaf layer and set the copied layer's blending mode to Screen and offset it slightly to the original leaf layer. Then set its opacity to around 60 per cent. Create a new layer, call it 'plant lines 1' and sketch a plant pot and a plant stem as shown in the above image.



**49** Using the same technique as we did for creating the plant leaves, create a number of shapes which resemble a window and its sill. Cut from the background and then paste it, and make the colour of the shape a dark brown. Call the layer 'window 1'. Position it as in the above image.



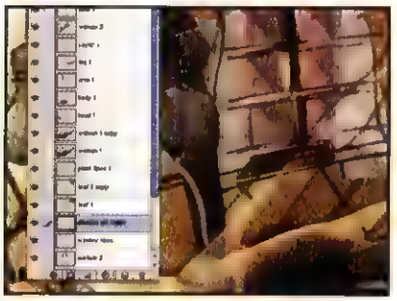
**50** Duplicate the window 1 layer and call it window 2. Use levels to boost the contrast and brightness of the layer and then offset it slightly to the window layer below. Then set its blending mode to Screen.



**51** Using the same technique as we did for creating the plant leaves, create two shapes that resemble curtains. Cut them from the background and then paste them, then make the colour of the shape a light brown. Call the layer 'curtain 1', and position it as above

**52** Duplicate the curtain 1 layer and call it 'curtain 2'. Use Levels to boost the contrast and brightness of the layer and then offset it slightly to the curtain layer below. Then set its blending mode to Screen.

**53** Create a new layer above the curtain 2 layer and call it 'window lines'. Then sketch some lines similar to the above image, using the brush and a dark colour. You may want to set the opacity of the layer to around 80 per cent to blend them a bit more in the background.



**54** For the final step, use the Polygonal tool to create shapes that represent shafts of light coming through the window. Use the Gradient tool with foreground colour set to white, and have the Gradient tool set so that the background colour is transparent. Then create a new layer and call it 'shafts of light'. Create something similar to the above image. Once you've done that, set the layer's opacity to around 60 per cent. See jc_cubism_low3.psd for reference ■

# Photoshop special FX

## Use the powerful grading and compositing tools of *Photoshop 7* to create our cover image: a convincingly authentic futuristic city



In this tutorial, we are going to be using *Photoshop* as a sophisticated compositing tool. The program is perfect for this sort of work, especially since the release of version 7.

One key feature we'll utilise is Photoshop Adjustment Layers. These act as proxies for the layer or group of layers that we want to affect, and enable us to apply colour treatments and image filters across numerous layers – without discarding any of the information held within those layers. Adjustments called for at an advanced stage of the illustration are then simple to apply, because all you need to do is edit the Adjustment Layer.

To achieve a convincingly real scene, it's important to bring the different elements together so they act cohesively and fool the viewer's eye. This is what we'll aim for here, using a good helping of *Photoshop*'s tricks and shortcuts that you can apply equally well to your own work.

Before we get started on the tutorial though, turn the page for our interview with artist, Ben Campbell – an illustrator whose stylish work uses pretty much every *Photoshop* compositing trick there is to know... >

Expertise provided by Ben Campbell. You can contact Ben at [e] ben@benedict1.demon.co.uk or visit his site at [w] www.benedict1.com
Words by Mark Penfold, mark.penfold@futurenet.co.uk

**Files on disc**
All the files you need to follow this tutorial can be found on your cover CD. Look for a folder called Tutorials\createsurrealportrait.

# Benedict Cambell

## An illustrator who successfully unites the worlds of photography, 3D and design to create a vision uniquely his own

Ben Campbell began working as a photographic assistant some 20 years ago. Since then, he's worked for major clients around the world, notably as a fashion photographer and later as a car photographer – "the rock 'n' roll of professional photography."

Several years ago, Campbell began investing time in digital technology – and now his work encompasses 3D design, digital and film photography, compositing and illustration – often in the same image. One of the high points of Campbell's creative output was his 2002 exhibition of works conceived to recreate classical paintings in a futuristic milieu.

"I had the job of shooting the original 'Last Supper'," Campbell explains. "There was some controversy over this canvas version of the painting, as Leonardo simply supervised from his deathbed while his assistants did the work. It was such a beautiful painting that it stayed with me, and later I had the idea of transferring this idea to a future setting, which became the basis of my exhibition."

The project took several years to come to fruition. "These renders, some of which were three metres in length, were some of the largest ever printed. The files took around 72 hours to render."

Thanks to his history in photography, Campbell has continued to work on high-profile advertising jobs, which continue to make up the balance of his work. It can be a difficult environment: "The back and forth between clients can be taxing. You have to do your own work and enjoy it to keep your sanity."

Campbell has developed a photorealistic style using elements of 3D created in *Cinema 4D*, *Poser* and *Photoshop*, among others. "I work mainly with Cinema 4D. I love working with Cinema because it's just so fast, and has the best integration with *Photoshop*. It also produces some lovely renders."

Still working regularly for car manufacturers, a recent job for Vauxhall required Campbell to transplant its new sports car to some extreme locations. However, he's keen not to be pigeonholed: "You should probably change your style once a year to keep things fresh."

Campbell's advice to aspiring illustrators is simple: "Don't do it for the money." He's adamant that doing your own work is the best way to develop creatively; this then feeds into your commercial work. Perfect jobs do happen, though. "I'm working on the current Madame Tussaud's ad campaign, and that's a bit of a dream job. They give you full creative rein."

Over the following pages, Ben will take us through the creation of his 'Cities in the Sky' image.

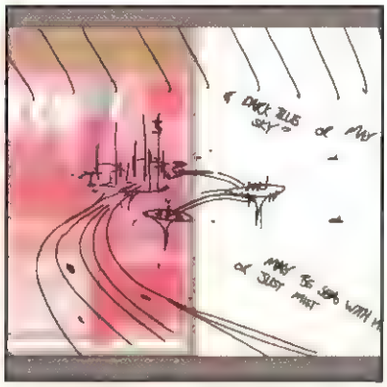
[e] ben@benedict1.demon.co.uk or
[w] www.benedict1.com

# Part 1: Cities in the sky

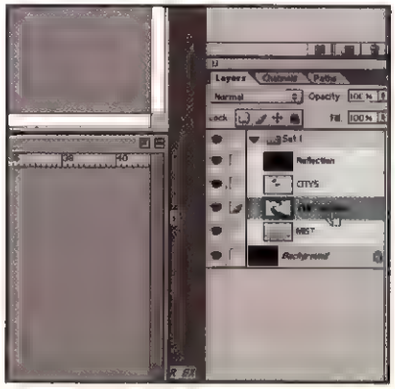
Over the next 32 steps, we show you the key compositing techniques used to create the slick sci-fi-style image on the previous spread

### Raw convert

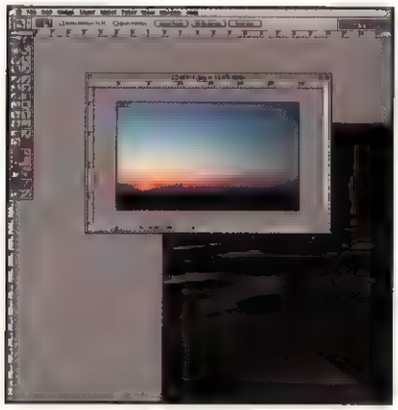
Adobe Camera Raw and JPEG 2000 is a truly excellent plug-in, enabling *Photoshop* to work perfectly with raw files. These contain all the information captured by your camera without any of the automatic sharpening or colour treatment normally applied, thus giving you ultimate control over your images.



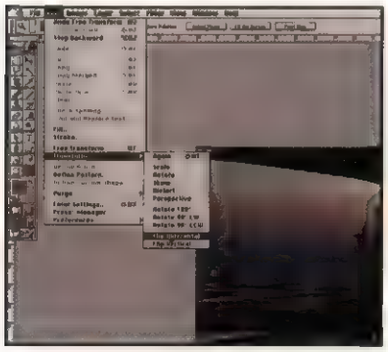
**1** The first point of entry is the client's brief. This sketch shows the basic idea for the piece. It's important to plan, rather than plough on without thinking. Having your workspace defined like this is helpful because a totally blank canvas can be a daunting prospect, even to experienced designers.



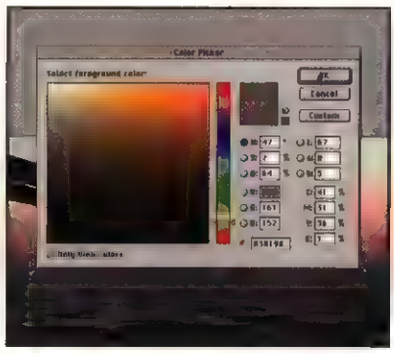
**2** Our first job is to begin compositing the 3D elements of the image. Open Roads.psd and Cities.psd (both provided on the cover CD) into separate documents. Shift-drag the Roads.psd scene into the Cities.psd document and drop the image into the prepared Sets folder.



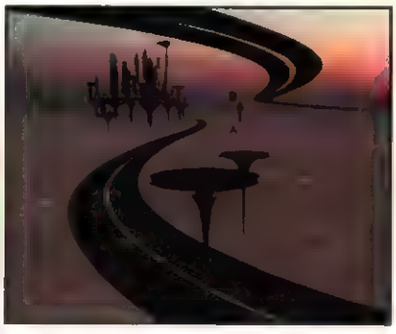
**3** Open Sky-1.jpg, then Shift-drag this into Cities.psd and place it below the set in the Layers palette. Shift-dragging means that individual layers don't shift, so if you have images of the same size they won't move with each other.



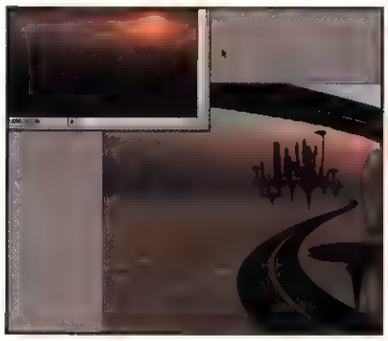
**4** Now we need to edit the sky so that the glowing sun is in the correct part of our image. Select Edit>Transform>Flip Horizontal, then name that layer Sky-1. We're going to be using plenty of layers, so it's important to get into the habit of naming them.



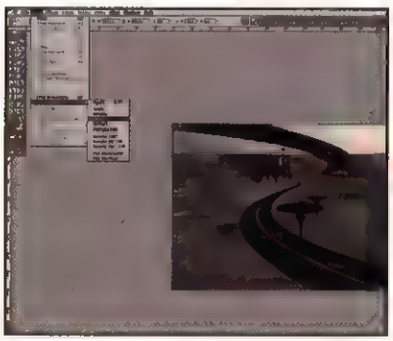
**5** Create a new layer just above the sky and name it 'Grey'. Sample a warm grey from the Colour Picker and fill the layer. We used R:163 G:161 B:152, but this is just a matter of taste. We'll use RGB and then convert to CMYK before printing, because *Photoshop* is better with RGB.



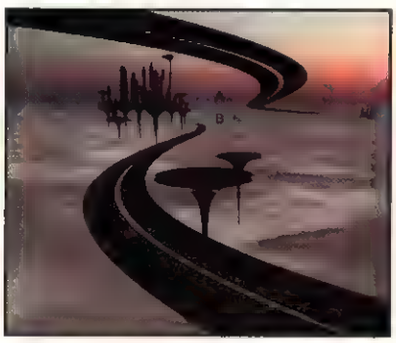
**6** Take the Gradient tool and make a graduation between points A and B in the Grey layer. If you hold down Shift while using the Gradient tool, you'll ensure that it stays perpendicular. Applying a graduation to the edge of the grey softens up the edge of the colour, so that it blends more easily with the other layers and doesn't stand out.



**7** Now open Water-1.jpg from the cover CD and Shift-drag it just above the background and above the sky. This should drop it straight into place. The image is already beginning to build up ready for the next stage of the process, which will be grading. Before you move on, name the layer 'Water-1'.



**8** Open KPN-1 from the cover CD and Shift-drag it into the bottom layer of the Set folder. Next, use Edit>Transform>Skew to add perspective to the noise and create some atmospheric low-level mist. Name the layer 'Soft Mist' and make it a screen layer so that it blends with everything below it.

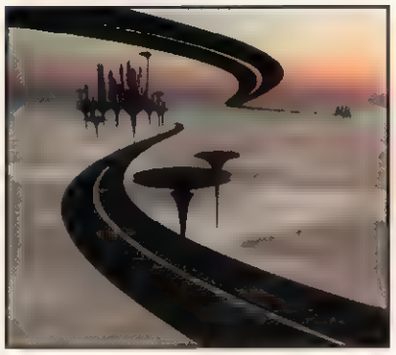


**9** Select the Soft Mist layer. Add a layer mask by choosing Layer>Add Layer Mask. If you use the menu options, you're given the choice of a black or white mask. Use a white layer so it reveals everything. Create a black gradient between lines A and B to modify the mask so that the mist fades out. ›

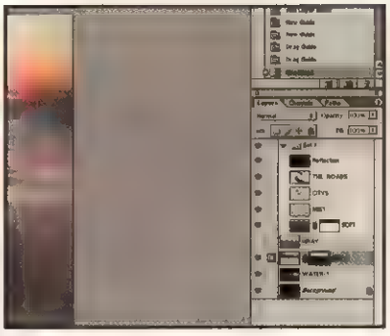
# Part 1: Cities in the sky continued

### Set folders

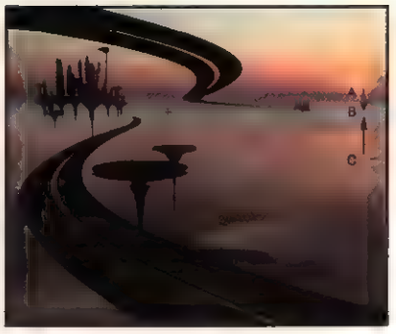
A simple innovation but extremely useful. Set folders – used to arrange layers in the Layers palette – arrived with *Photoshop 7* and they make working with large numbers of layers much easier. They also enable you to apply grading to groups of layers in one go, without you having to flatten any of them. You can still edit the effects you apply, though.



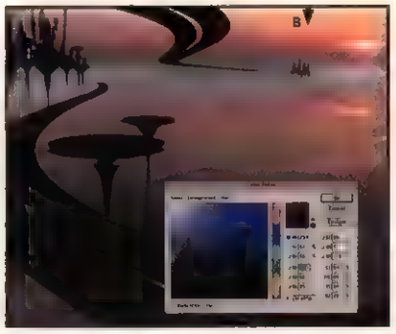
10 Now it's time to clean up the image to avoid file sizes getting out of hand. Using the Cropping tool, select the whole image and then hit Crop to remove the layer edges that extend beyond the edges of the canvas



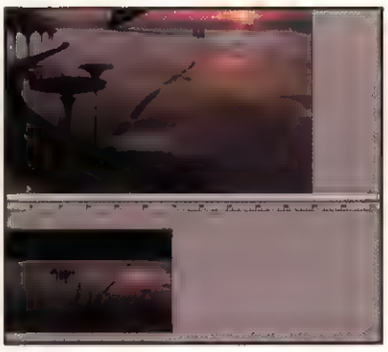
11 Select the Sky-1 layer and add a white (reveal all) layer mask. Now do a black gradient from A to B (upwards). This cuts out unwanted sky, and grades the rest into the sea and other lower levels. Once you're happy with the mask, apply it by either right-clicking or Control-clicking and choosing Apply.



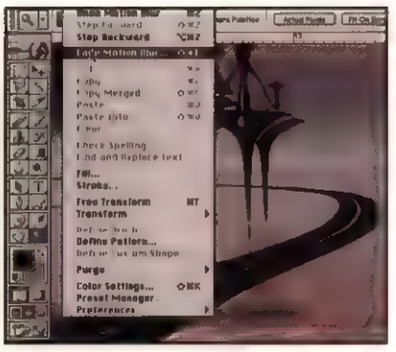

12 Now we begin the grading and balancing stage. Turn off the soft mist layer. Select the layer mask of the grey layer. Do a black gradient from A to B and from C to B, leaving the layer mask in place for later editing. This gives us a thin band of grey to help blend the sky, mist and sea layers together.



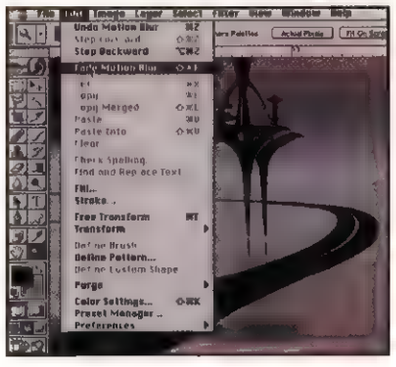
13 Create a new layer and put this at the top of all the layers, then name it 'Sky-Grad-1'. Pick a dark grey-blue and create a gradient across the top, then one from the top left-hand corner to darken the top of the sky and the corner furthest from the sun. This replicates the effect of a standard camera lens



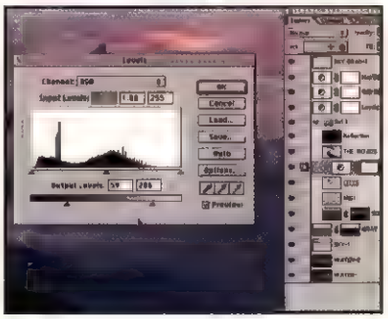
14 Open Water-2 and Shift-drag it above the Water-1 layer. These additional layers, created in Cinema 4D, are crucial to building up the realism of our scene. Each additional layer will give us more subtle control over the grading of the final image



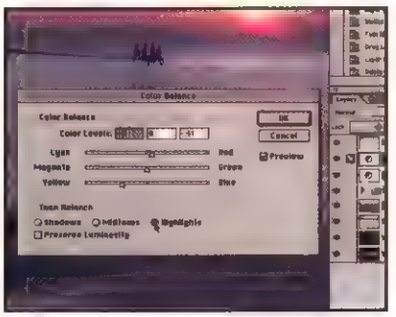

15 On the Water-2 layer, go to Filter>Motion Blur, set the angle to zero, and the distance to 22 pixels. This will take away some of the harshness of the hard reflections, giving a long-exposure feel to the water and adding movement to the image.




16 Immediately after you've applied the Motion Blur, go to Edit>Fade Motion Blur. This has the effect of reducing the impact of your last action (Step 15). Set this fade to 32 per cent. This is an extremely useful way to achieve a soft-focused look



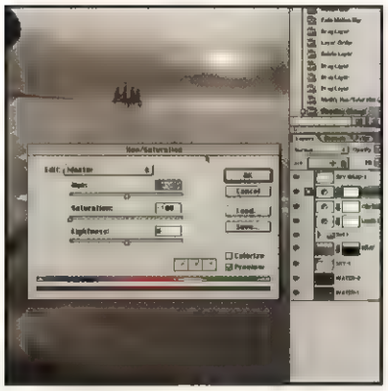

17 Click the Set folder, then add a new Adjustment Layer by choosing Layers>New Adjustment Layer>Levels. From the Adjustment Layer menu, you're then asked whether you want your adjustment layer grouped with the previous layer; uncheck this box so that it affects all layers below it. Set output levels to 59 and 206



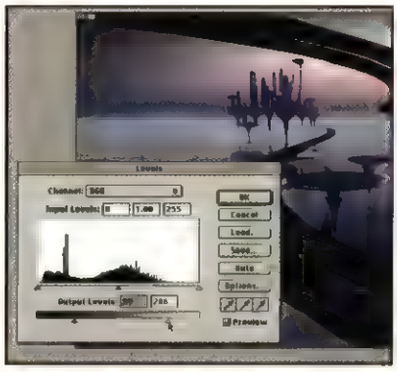

18 With the last Adjustment Layer selected, go to Layers>New adjustment layer>Colour balance. This brings up a colour balance editing layer. Again, ensure that Group With Previous is unchecked. Input these settings: Shadows: -11, -16, +25, Mids: -33, 0, +28, Highlights: +8, 0, -41. Preserve luminosity should be kept off.

## Adjustment Layers

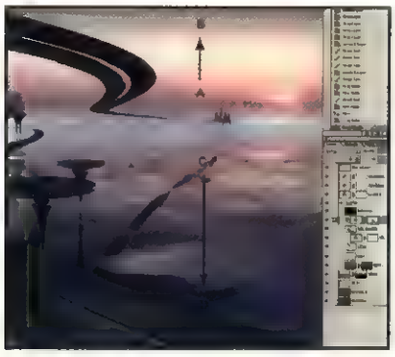
These have been around since *Photoshop* 6, and are still a huge.y powerful feature You can use them as advanced grading tools without losing any of the .nformation from your original .mage You can also edit the effects and apply the Adjustment .ayer to new pictures. This means you can work on low-resolution images to get the effects you want qu.ckly, and then import the Adjustment Layers into your final project



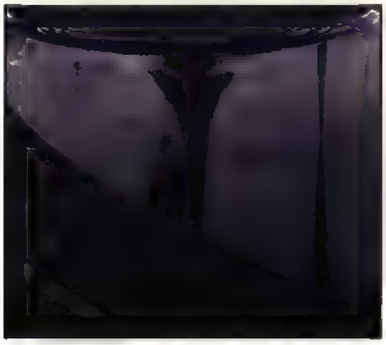
**19** Create a new Adjustment Layer directly above the last, this time a Hue and Saturation layer. This provides what's known as a 'high bleach bypass' in the film business. The image becomes higher in contrast and thus more affecting. Knock Saturation down to 0 and make the layer a Soft Light layer.



**20** Open the Set folder and click on the layer called Cities. Add Adjustment Layer>Levels, but this time group with the previous layer. We do this instead of adjusting the actual layer, because it doesn't discard any information we may need at a later time. This simulates the diminishing contrast that distance gives to objects. Use the settings shown.



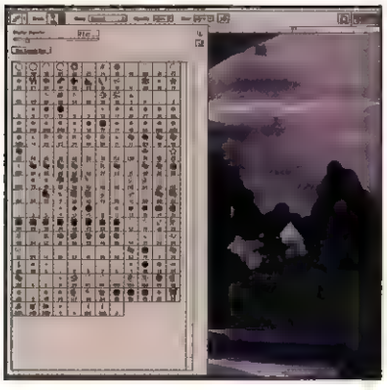
**21** Now click on the layer mask part of the Adjustment Layer. We're going to apply a Black gradient to the mask from bottom-to-top and top-to-bottom, following the arrows from A to B and C to D. Afterwards, create an adjustment layer for the Roads layer and perform another gradient to lower the effect of the adjustment layer on the Roads' layer at its top and bottom.



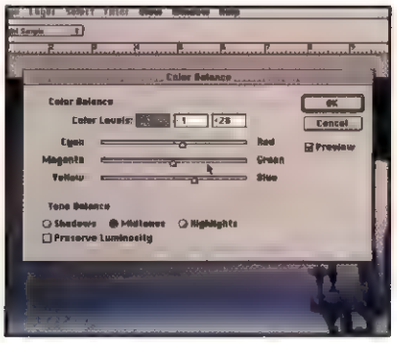
**22** We now need to clean up the reflections that have crept into the foreground. Make a white layer mask on the Reflection layer and paint out the accident using a black coloured brush.

**23** Time to add lens flare. Open Sunflare.tif This image is smaller than our project, so we're going to scale it up using the settings shown. This removes a little of its harshness. Lay this on top of all the layers, then set it as a screen layer so that none of the black shows up.

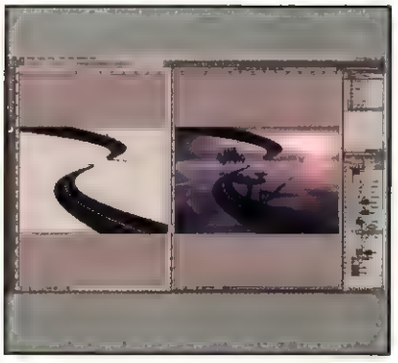
**24** Open Park.jpg and drag it to just above the Set folder – just below the Adjustment Layers. These Adjustments will now affect the park image Turn the opacity of this layer down a fraction (around 60 per cent should be fine) to make scaling and positioning easier, then name the layer 'Park-1'.



**25** Scale the image so that your tents and trees are in position on the main island. Add a black layer mask then, using a white brush, you can paint information back into the picture. Use an interesting brush shape to ensure there are no rough edges



**26** Add another Adjustment Layer>Colour Balance, this time checking Group With Previous Layer Make sure Luminosity is turned off and use the settings shown in the grab. We're going to be working on the mid-tones only, to help fit the park scene into the rest of the image. Repeat Steps 24-26 for the second floating park.

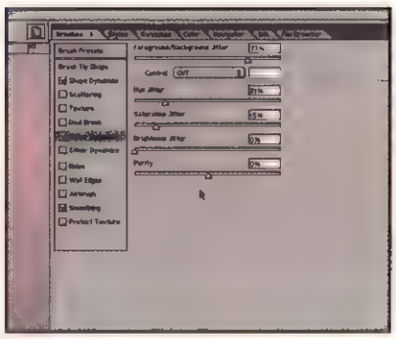


**27** Our client has asked for cars to appear on the road Open Roads-2, then click on the Roads layer – this has an Adjustment Layer attached to it. Shift-drag a new Roads layer above the old – this new layer will take on the characteristics of the Adjustment Layer. Now delete the old Roads layer. ›

# Part 1: Cities in the sky continued

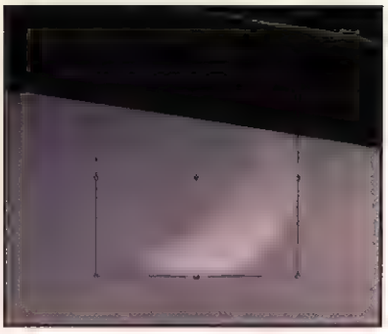
### Corel KPT 5

KPT 5 proved to be a very popular release The Noise is excellent, as is the Blur, which you can use to recreate the effects of a camera blow-out where image details are overexposed A vast number of controls and settings to give you various types of noise are also available (they're great for adding depth to images). Corel has recently re-released the KPT Collection, priced at £75 – head to www.corel.com for more info

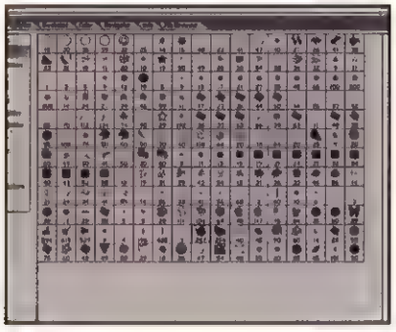


28 Add a new layer, put it just below the sky grading layers, and call it 'Lights'. We're now going to give the scene a lift by adding some lights to the various buildings Set your brush using colour dynamics, as shown, so that the brush automatically varies the colour of the lights when you paint.

29 Open 'More Mist' and drop this into a layer directly above the Lights layer. Set the layer to Screen and knock the opacity down to 50 per cent. This layer of mist should help to settle the roads into the rest of the scene. Use Transform>Skew and Transform>Size to distort the mist layer, as shown.



30 Crop your image to get rid of unseen detail, then add a black layer mask to the More Mist layer. Now select a white brush to paint back the mist where you want it. Drag the moon image to directly above the Set folder, set its layer to Screen and scale your moon to whatever size you like



31 Now we'll make a brush to add flying cars. Open SkyCars.tiff. Place a square marquee around one car, then go Edit>Define Brush and name it 'skycar-1'. Repeat the process for each car Select one of these brushes On the Brushes tab, under Brush Tip Shape, set Spacing to 1000 Now choose Shape Dynamics and tweak the settings to randomise the appearance of the sky cars you paint on the scene.

32 We now have our final image a futuristic world complete with hanging gardens and flying cars. The use of Adjustment Layers gives you powerful grading tools, which can be used to mesh various elements of an image together while leaving flexibility for late changes. Colour treatments can be used to achieve almost any feel you care to name – the filmic feel of this image is just one of many. ■

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# ILLUSTRATING WITH FONTS

Using the type tools in *Photoshop*, as well as grids and patterns, we show you how to get great typographic results within your illustrations – in the simplest way

This tutorial is for those of you who never usually regard *Photoshop* as a typographic program. For the best results with type, most illustrators and designers normally use a vector-based app such as *FreeHand* or *Illustrator*, but here we are going to show you how to use a pixel program to create superb typographic-based images – without even touching a vector program.

The expertise comes from The Identikal Corporation, the design team behind the Identikal Foundry – creators of some of the hottest modern fonts around – you'll find five of these typefaces free on the CD.

Learn how to construct your image by using grids and sketching your hierarchy, and then how to piece your image together. The type tools and fonts you use will be important to the final stages of your image, so we'll tell you what type of fonts to use and how to use them.

By the end of this tutorial you'll have honed your typography skills – using only *Photoshop* in the process

INFO Artwork and words by Identikal:
info@identikal.com,
www.identikal.com

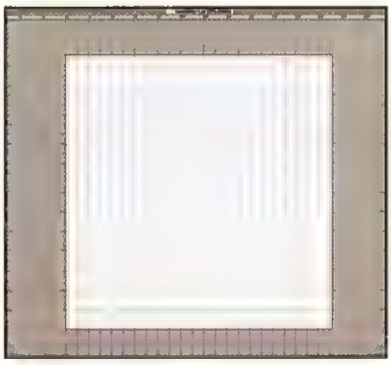
# Part 1: Prepare your space

Using grids and preparing your artwork is extremely important

### Free fonts!

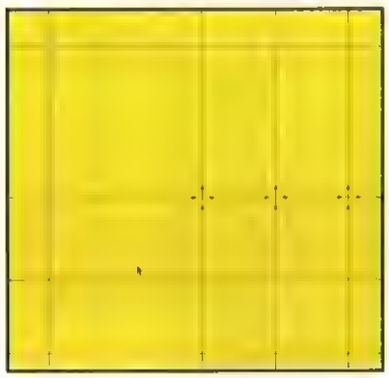
You'll find Invada, the font used in this illustration and tutorial, on the CD, along with four more cool identikal fonts – yours to use in your own work.

**1** Begin by setting up your document to the right specifications. In our case: CMYK, 232mm width by 280mm height, and 300dpi resolution for print. It's also good to have an idea of what your colour palette will be.

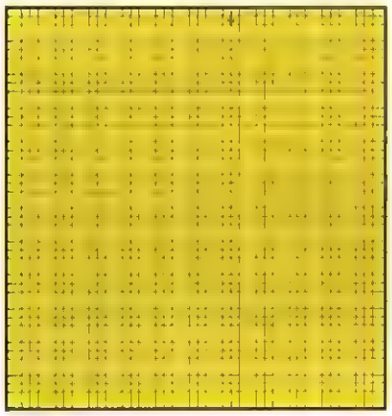


**2** The next move will be setting up a grid. This will be the hidden structure of your typographic illustration. The easiest way to do this, is to use the rulers and pull out guidelines on each increment. Decide whether you want a complex or simple grid.

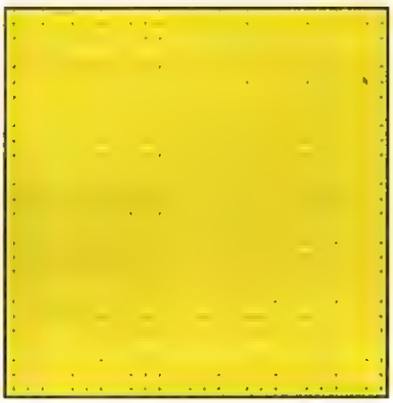
**3** When you have completed your grid guide, move on to creating 'cross-points'. All this will be done using the path tools. Create a new path, then zoom in to a point where your guides cross. With the Pen tool, draw a straight-vertical line. Select the path line and duplicate it, then rotate the duplicate line until it's perfectly horizontal. Place the paths centrally to form a perfect cross-point.



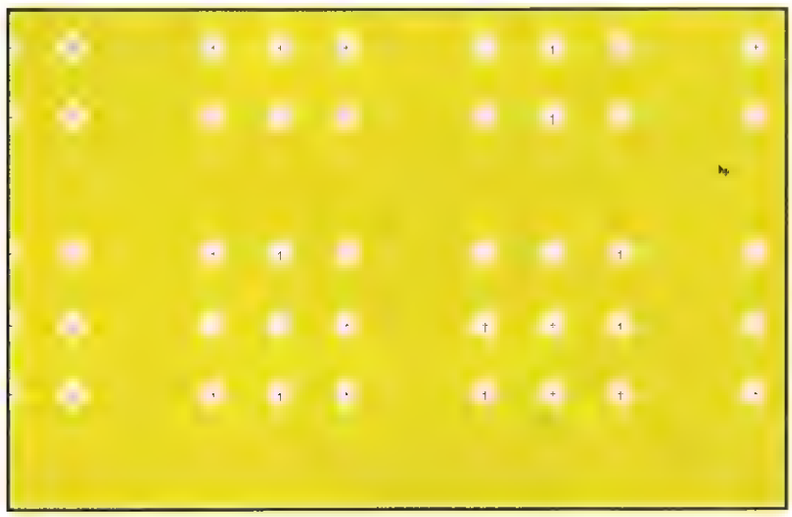
**4** Duplicate your cross-point and place where all guides meet. The easiest way is to place four duplicates accurately, then duplicate the four to make eight, then duplicate the eight to make sixteen and so on – until you have covered every cross-point.



**5** Now that you have covered every cross-point, you will need to select every path. This is easily done by dragging the Convert Point tool across the whole document window.

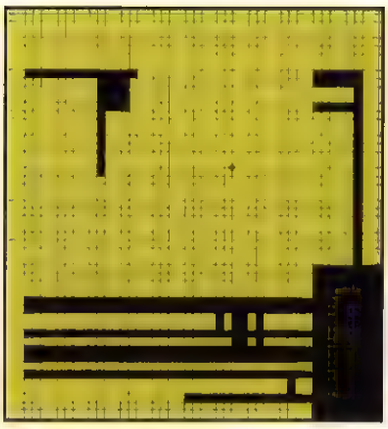


**6** Once all the paths are selected, our next step is to create a stroke to make the cross-points a visible detail within the image. This is done by selecting the white circle at the bottom of the paths window.



**7** Create a new layer and double the size of the previous stroke by repeating step 6, but editing the thickness of the stroke in the Edit menu. Simply double the amount of pixels used, and try a different colour that suits your palette. >

8 Once you are happy with the right thickness of stroke, zoom out to screen size. You should now have a simple grid to work out your typography.



9 The fun part of working with grids begins. Make sure you have Snap To Guides on (in the View menu). Block up with colours from your palette by simply using the Rectangular Marquee tool. Make sure your rectangular shapes snap to the guides, and then fill with colour.

10 Remember to create a new layer with every colour you choose. And no matter what, always stick to the grid. You may think the grid is in your way at this point, but restriction from the grid is good. Without it, this style of illustration won't work.

# Part 2: The right type

Next we show you how to use the Type tool within your image – without having to import any EPS files from vector apps

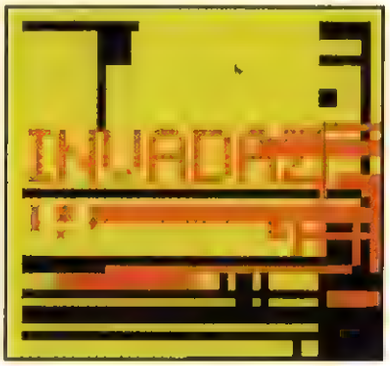
### Editing type

Just like any vector-based program, you can mess around with the type until it suits your artwork. Once you have selected the Type tool and have began typing, *Photoshop* automatically creates a layer for you. *Photoshop* is very basic when it comes to the complex editing of fonts (leading, kerning and and so on), so the best method is to go to the Layer menu, select Type and then create a work path. You will now be able edit your text as you would in any leading vector package.

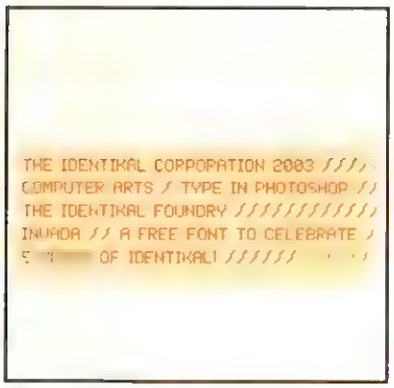
### Bitmap-style fonts

Using fonts that are based on LCD screen technology such as calculators and train departure screens is great, as they are mimics of bitmap or cell typefaces. This means that they benefit from being used in pixel based programmes, because they are made up of shapes, they do not break up like other fonts when reduced or enlarged.

11 best results, use fonts that are based on bitmaps or LCD screens. You can also use the font we've chosen for this tutorial, called Invada, which Identikal has supplied free on the CD




12 Once you have decided which font to use, you will need to decide what you want to write. We have chosen the word Invada. When you have typed out your word(s), work out the block sizes within the typeface and match them to your grid.




13 Once the large text is completed, it's always best to unite it with smaller text. This will add hierarchy to the image, and give it meaning. With smaller text, you don't need to match block sizes

14 Before we get to the final stages of the image, it's best to finalise your palette. Look at your colour co-ordination and make sure it works; colour is a very important part of this typographic image. Turn off all guides to get a better view.

15 Make sure you are happy with the positioning of the large text, then rasterise your main large text as a layer. To do this, go to the Layer menu. Select Rastense, then Layer.

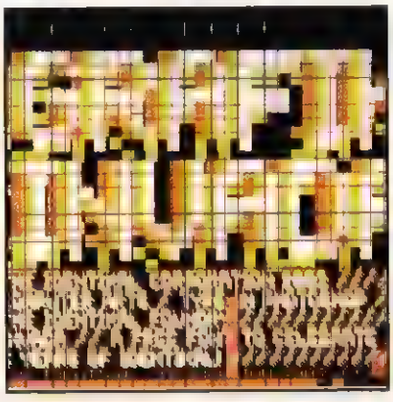
16 To make the large type more interesting, duplicate the main type layer twice and adjust each type colour. Now move the separate layers across until they are visible by one block. This technique can be used as much as you like.

**17** Now make your background black, or the darkest colour in your palette. Place above the 'colour blocks' layers (from steps 9-10) This will give a hard contrast to the main image, and enable you to get the typographic composition correct

**18** Now apply step 16 to the small text layer, but instead of moving the layers across, move them down. You can really start to see the typography starting to work.

**19** Turn on your guides and start accurately positioning the type to fit into the grid. Offset the text by duplicating the type layers, turn the text white, place them over the other text layers and then move them around within the grid to create an interesting 'block-out' effect.

**20** Now move the 'colour blocks' layers (from steps 9-10) above the dark layer. The blocks you created previously may be obstructing the type, so simply use the Marquee tool as in steps 9-10, but this time delete parts of the obstructing blocks instead of filling them with colour.



**21** Create a new layer, then trace the grid lines with the Pen tool. Now add a light, thin stroke (as in step 6) and place this layer wherever you like. This adds nice detailing and shows off your grid, making the image stronger.

**22** The final touches are extremely important in typography What is a good typeface without a good logo? As you can see above and in the opening illustration, we have drawn up the Identikal logo in block style to fit into the final structure of this typographic illustration. Experiment with your image and try to create something that suits its overall style.

## The final step

Your final image should show great composition, as well as a strong use of your colour palette. Using the Type tool within *Photoshop* adds a more accurate finish to the typography within your images, and by now you should be able to see the benefits of using a bitmap-style font. ■

ILLUSTRATION BY JASON ARBER
www.pixelsurgeon.com

# Visual nirvana

**By taking the extreme step of setting fire to your own photographs, you can create a kind of grunge image, full of depth and texture. All you need is a transparency, some matches, a scanner and *Photoshop***

There's something about digital photography that can sometimes be a bit too perfect. By removing the negative or transparency, all the old problems of hair, scratches and thumb prints have been removed, perhaps with a little of the magic, too.

But there's still plenty of mileage in the old technologies, especially when you want to try and create a grungy image that makes a feature of scratches and other imperfections. In fact, in this example we've gone completely the other way and increased the defects by burning one of the transparencies used.

The blemishes and warping created by this process are unlike any texture easily created by a digital process alone, and instantly give your artwork an analogue feel which owes as much to chance as it does to your technical ability.

Interesting textures can be found all around you, from newspaper adverts to slate tiles and all kinds of material in between. As long as you're sensible and careful when you're placing heavy items on the fragile glass plate of your scanner, there's a whole world of possibility open to you. ›

INFO Illustration and tutorial by Jason Arber, jason@pixelsurgeon.com, www.pixelsurgeon.com

Illustration and tutorial by Jason Arber, jason@pixelsurgeon.com, www.pixelsurgeon.com

**Files on disc**
Look on your cover disc in the Tutorial Visual Nirvana, where you'll find all the files you need to complete this tutorial.

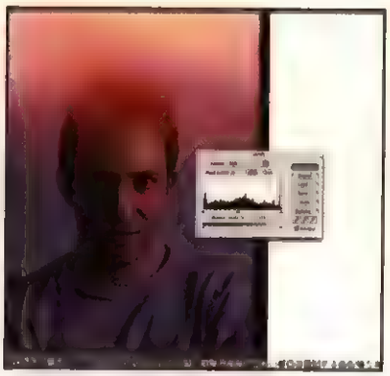
# Part 1: Light my fire

## Create an illustration that's dark and distressed, grungy and textured

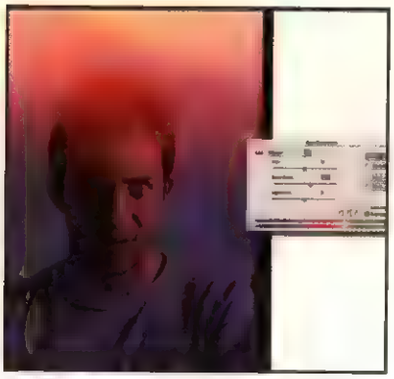
### Clipping Groups

Information on Clipping Groups is hard to find in *Photoshop*'s documentation but they are a powerful and quick solution to creating masks, especially when you want several independent layers to be masked by a single layer. In a Clipping Group, the base layer (the bottom most layer) acts as a mask for the entire group and includes the base layer's opacity. Create Clipping Groups by Alt-clicking (Windows) or Option-clicking (Mac) between layers

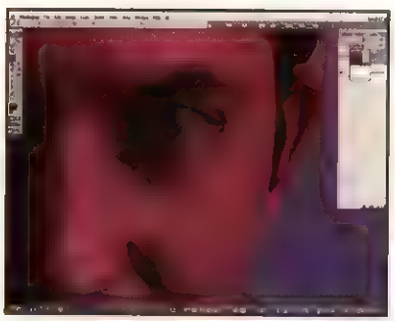
**1** Scan your transparencies if you have a transparency scanner or a good transparency adaptor for your flatbed scanner. Alternatively, open up the images main_image.psd and burnt_image.psd, provided on the CD, and use these as the basis of your artwork.



**2** Even though the end result will be a grungy mess, the first step should be to get the photographs looking as good as possible. Rotate the main image if necessary, then open up the Levels (Image>Adjustments>Levels...) and click the Auto button to give you a good starting point.



**3** The colour may look a little flat, so pump up the depth by opening the Hue/Saturation window (Image>Adjustments>Hue/Saturation) and dragging the Saturation slider to the right. Be warned – doing this will permanently destroy pixel information, so use with caution.



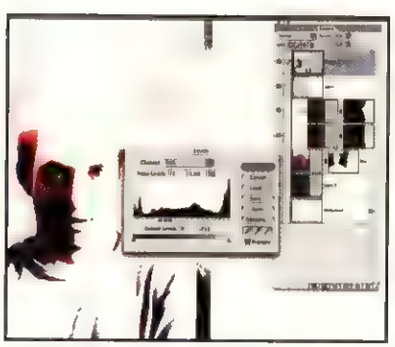
**4** You'll probably find plenty of dust, scratches and hairs to remove, and a combination of the Clone Stamp tool and the Healing Brush tool – which proves to be nothing short of miraculous – can help. Both tools sample similar pixels to paint over areas that need repairing.

**5** Add a layer mask by clicking the Add Layer Mask button at the bottom of the Layers palette. Select the mask, and by painting in black you can 'paint out' the layer (painting in white reverses this process). Using a small brush, paint out the photo's background detail in a scratchy fashion.

**6** Time to get dirty. Paste in the burnt_image.psd above and below the main image, using various opacities and Blending modes, such as Screen and Overlay (selected from the drop-down menu at the top of the Layers palette). Use layer masks to paint out unwanted detail.

**7** Isolate just the white scratchy background by duplicating the main image, selecting the layer mask, inverting it and dragging it to the trash. You'll be asked if you want to apply the mask layer before removing it, so click the Apply button and you'll be left with the trimmed background, which you can then drag to the top of the layers to maintain a white background.

**8** Do the same as the previous step, but don't invert the layer mask before applying and you'll end up with the foreground image isolated. With the Hue/Saturation window, drag the Saturation slider almost completely to the left.



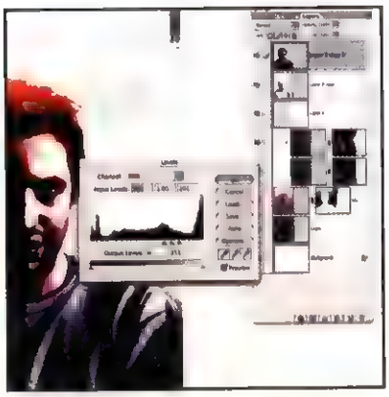
**9** With the Levels window, drag the grey triangle to the left so that it sits about a third of the way from the beginning, then drag the black triangle and the white triangle from the far edges so that they sit very close to the grey triangle. This creates an extremely contrasty image with blown-out highlights.

## The Healing Brush

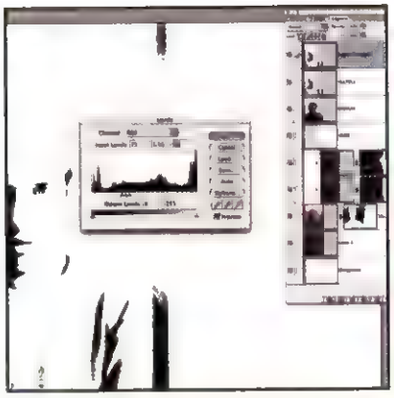
The Healing Brush tool is a real testament to Adobe's engineers, and is a boon to anyone who retouches photographs. Unlike the Clone Stamp tool, which samples exact pixels, the Healing Brush will also try and match the texture, lighting and shading of the sampled pixels to the source pixels. In this way the results can be slightly unpredictable, but they're pretty impressive.

## Preparing for print

More and more people are learning their *Photoshop* skills with one eye on producing graphics for the Web, and are neglecting to learn how to produce print-ready images. Although most of the skills are the same, there are some crucial differences. The major one is resolution, while screen resolution of 72dpi (dots per inch) is fine for the Web, it will result in pixelated images when printed out. Print resolution should generally be 300dpi in order to produce sharp images. And as a final step, convert your images from RGB to CMYK to ensure they print correctly.



**10** Do the same again with another duplicate foreground image, except this time make sure the grey triangle in the Levels window is two thirds across. The image should be extremely contrasty again, but with very dark shadows.

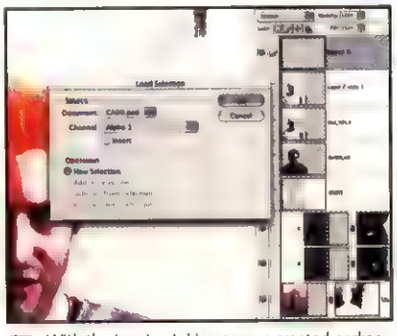


**11** With a third version of the foreground image, take Saturation all the way to the left to create a black and white image, and adjust Levels to create an image with massively blown-out highlights again.

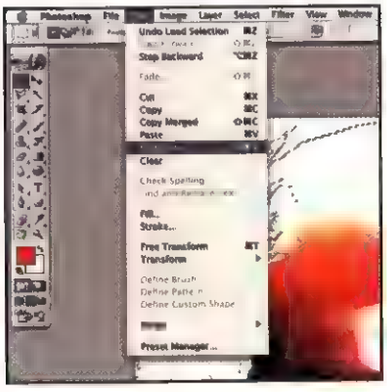
**12** Copy this new layer, and in the Channels palette create a new channel and paste the layer into it. Don't worry if you have to move it so that it aligns or snaps to the left-hand edge.

**13** The default value for an alpha mask such as this is that white areas become selected when the channel is activated, so you may need to invert the channel's black and white values (Image> Adjustments>Invert).

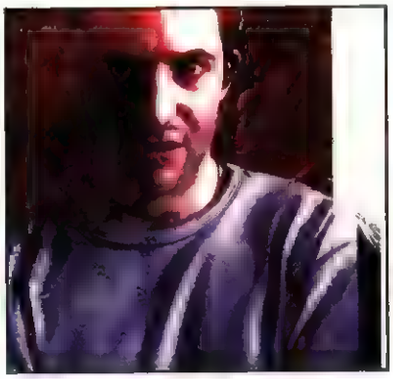
**14** To create our texture, paste together a few selections from the burnt_image.psd Photoshop file, using Multiply to create a dense, dark image. You may want to create a new layer, fill it with bright red and, using Multiply or Overlay, colour the whole texture. As a final step, flatten it (you could also use the red_texture.psd file).



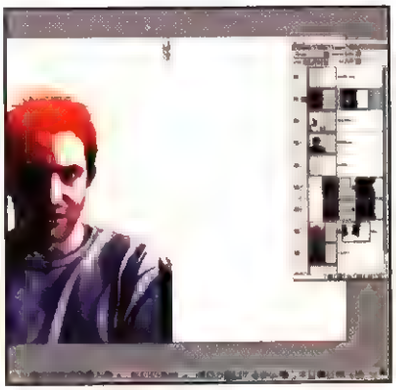
**15** With the 'contrasty' images we created earlier, set the darker one to a layer mode of Overlay and the lighter one to Multiply. Then, with a new layer created, load the new alpha channel by choosing Select>Load Selection... from the menu and then selecting Alpha 1 from the Channel drop-down menu.




**16** With the marching ants indicating a selection, copy the red_texture.psd file and paste into the selection (Edit>Paste Into), which automatically builds an unlinked layer mask.



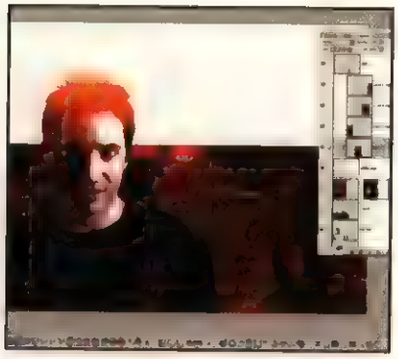
**17** Resize the red texture to cover the necessary area by dragging the resize handles. You will be able to see how pasting a lighter texture into the dark shadows will create a posterized effect and tonal remapping.



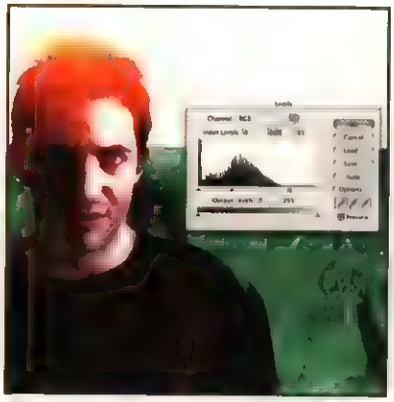
**18** To isolate the image, drag a duplicate of the White background to the top of the layers. Drag the layer you want to duplicate to the New Layer icon at the bottom of the layers palette. ›

19 Time to do something about that T-shirt. With the Pen tool from the Tools menu, click-drag a basic T-shirt shape using as few points as possible. Because the arm was previously cut off by the edge of the film frame, use the Pen tool to fill in the missing parts

20 Convert the Pen path into a selection by choosing the Paths palette, and with the path selected, click the dotted circle icon at the bottom of the palette (Load Path As Selection), which will turn the vector path into a pixel selection. Fill the result with black for a dramatic effect

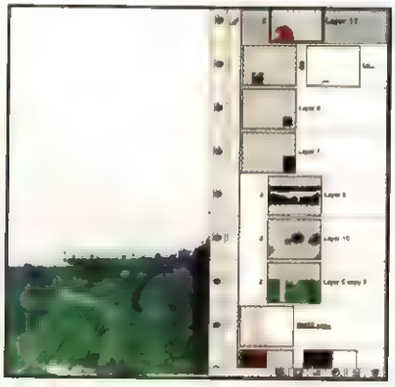


21 Paste multiple copies of the red_texture.psd into the background using the Clipping Group function. Make sure the layer that you want to use as your clipping shape is below the layers you want to be clipped, position the pointer between the two layers, then Option-click (Mac) or Alt-click (Windows) to create a Clipping Group.

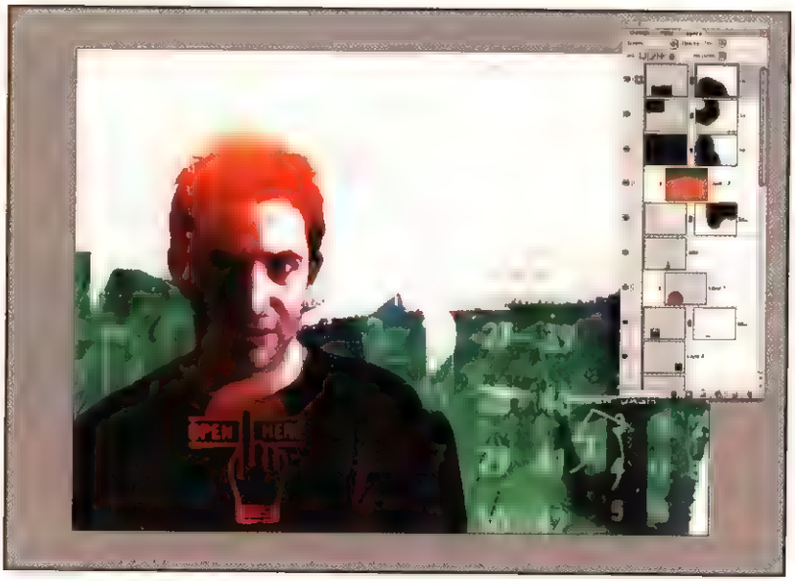


22 Link the background layers together and then, from the flyout menu on the top-right of the Layers palette, select the Merge Linked option. Use the Hue/Saturation and the Levels windows to colourise and lighten the texture if necessary.

23 The horizontal division seems harsh, so we'll add more texture. Scan in some patterns and textures in greyscale (or use the supplied Pattern Photoshop files), then use layer modes set to Screen, soften the edges and add interest.

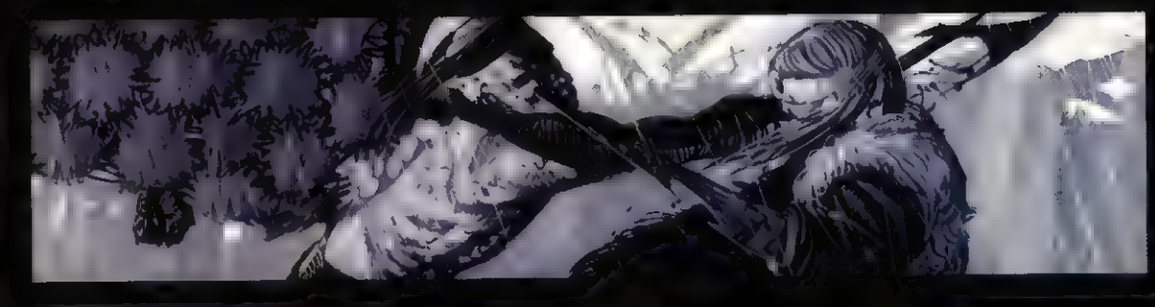


24 Using the Clipping Group function again with layers set to Multiply, you can colour the textures and experiment with different approaches and techniques. Pretty much any texture – from letters to old books – can be scanned in for their unique patterns and markings



## The final step

How far you push the image is up to you, but at some point, put the mouse down and evaluate your image. Not enough detail will make the image seem unfinished, but too much detail is overkill and will make your image seem fussy. Spend some time practising to find a happy medium ■



# Digital comic art...

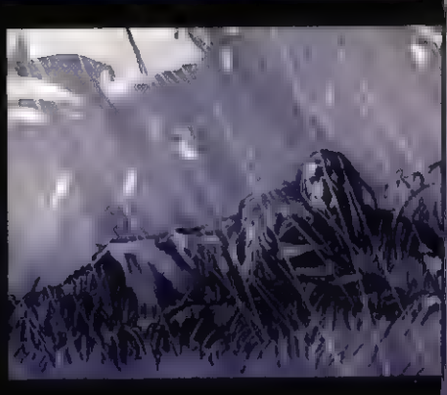
## Join us as we create a dramatic *2000AD* comic strip in *Photoshop*...

To create the digital comic art on these pages, professional illustrator Frazer Irving started by scanning in line art and adding colour beneath it. "I've tried to blend the line art and colour organically while still retaining that natural media effect," he explains. "I have no interest in creating smooth 3D figures or photo-realistic landscapes; I see an inherent quality within paint/pen strokes and it's these I've tried to emulate. In many ways, I'm trying to kick back at the glut of shiny *Bryce* and *Poser* figures polluting the world of illustration."

In the tutorial which follows, Frazer takes us through the simple process he's devised for his most recent digital comic art work in *2000AD*. The final illustration was intended to be monochromatic with colour-coded scenes, and the brief was to make it look like rough pencil drawings with colour loosely painted on, to echo the brutal nature of the story.

This is the first fully digital work Frazer's done using his dual-processor G4 and a big A4 Wacom tablet.

Expertise provided by Frazer Irving, a professional illustrator who works primarily on *2000AD*. You can view more examples of his work, which ranges from dark Lovecraftian horror to retina-searing psychedelia, at [w] www.frazerirving.com and [w] www.2000adonline.com. Frazer can be contacted at [e] art@frazerirving.com

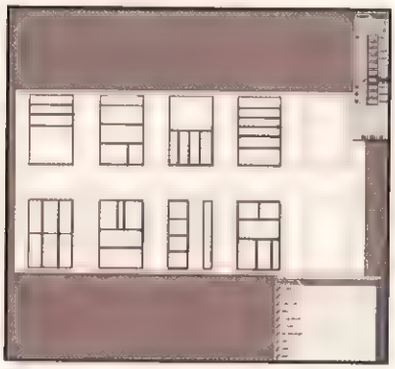


# Part 1: Initial steps

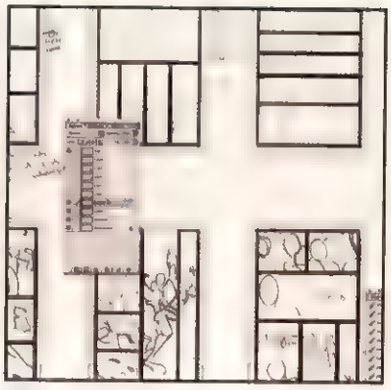
Create a set of documents and start drawing in *Photoshop*...

### Alternative styles

Other computer-using comic artists, not surprisingly, have their own approaches. Some such as Dave Gibbons, prefer to produce the basic line art using traditional pen-and-paper techniques, then scan this in and add colour and other effects on the computer. To preserve the crispness of the line art, it needs to be scanned at quite a high resolution, say 600dpi or more.

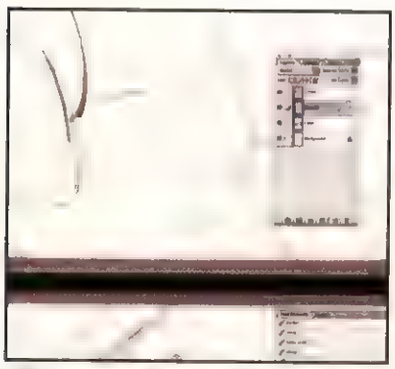


**1** First, I lay out the action using a template of eight or ten pages on one document. The document is A4 in size for ease of printing, and 600dpi so that I can get some detail in there if I need to. The first stage, seen here, is to allocate panels to the directions in the script.

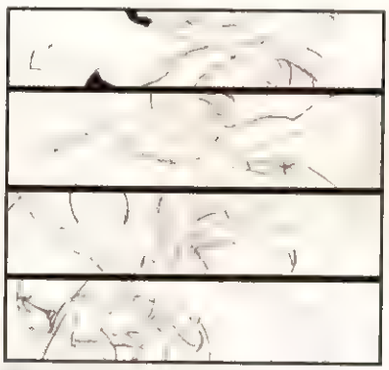


**2** The next stage is to create a new layer and pencil in very rough placements of figures and action. I can use multiple layers here to experiment with different layouts, compositions and background ideas until I find something that suits me.

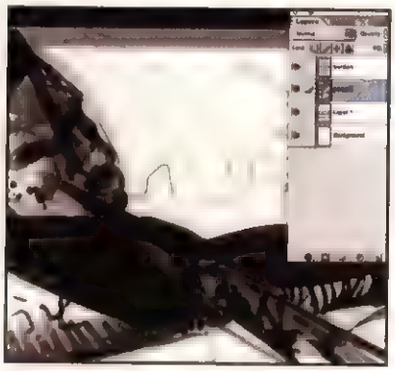
**3** Once the basic action is decided upon, the document is flattened and each page is copied into its own document. For this strip, it's set at print size but at a higher resolution (500dpi) so that I can add in detail without too much hassle. The pasted layer from the thumbnail is lowered in opacity so it interferes less with the next stage of pencilling.



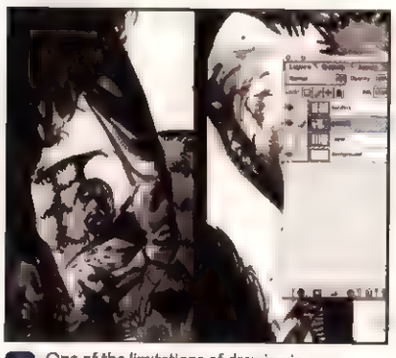
**4** I create a new layer to act as the final pencil art. I then select a brush from my tool presets which is designed to simulate my pencil size of choice, and I begin to draw a tighter version of the action over the original sketch



**5** The result of this is a layer which has a clearer defined set of outlines for the action, with key ideas being defined, such as the simplicity of the background contrasting with the detail of the foreground figures.



**6** Next, I work into the pencil layer, altering the size of the brush to create broader strokes and smaller lines where needed. Keyboard shortcuts are essential here, because I change size on the fly and I need to be able to do so almost unconsciously.



**7** One of the limitations of drawing in *Photoshop* is the lack of flexibility with regard to the position of the paper. Unlike in *Painter*, where rotating the canvas at will is a major feature, in *Photoshop* I have to rely on the rotating of the image in increments of 90 degrees using actions set to hot keys. This is clumsy, but it still allows me to draw scenes at odd angles such as this one.

**8** Zooming in compensates for the inability to sit with my nose touching the paper. Here, I can zoom in and shrink the brush so that the tiniest of details can be executed with ease.

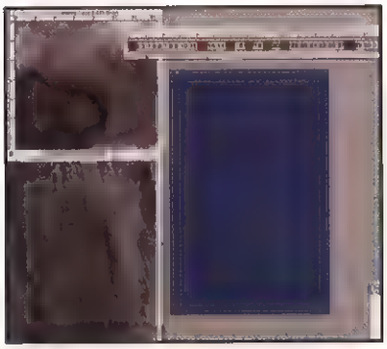
**9** This stage is now complete, with the pencil art all finished. The next part is to flatten this document and then use the Burn tool to darken any areas which lack a bit of punch. Note the open spaces on the page. The plan here was to create a depth between the main action and the background action. By drawing detail on the main figures and leaving the paint to create the rest, we effectively isolate what we need to see.

# Part 2: Introducing colour

## Choose a background wash and build up the layers...

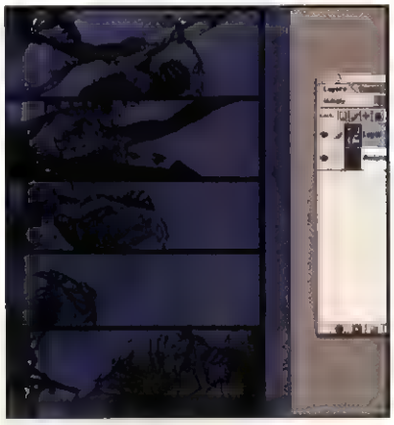
### Love those layers

If you simply want to replicate the look of 1960s (and earlier) comic art, there's nothing simpler than painting areas of flat colour inside a 'holding line' – but it's far more effective to keep the colour and the linework on separate layers, then bring the linework to the top and only then flatten the image. For that even more authentic retro look, artist Simon Fraser combines 600dpi linework with a less defined 150dpi colour layer.



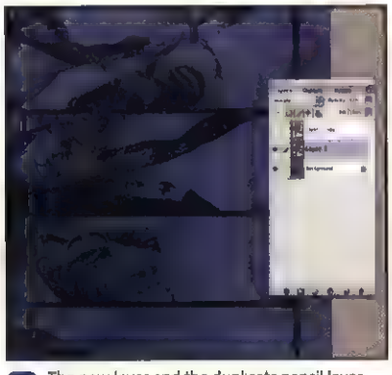
**10** First, open another pre-sized document. This is again set at print size and 500dpi, this time in RGB. I select the appropriate colour from a colour guide, showing which colours correspond to which scenes, and fill the document. Then I open two scans of painted colour textures, saved as greyscale images.

**11** These two textures are copied and pasted into the main document and set to Soft Light to allow the respective qualities to show through. This is my effort to simulate the effect of real paintings, where a background wash is applied to create a general midtone. It also suggests a mild texture to break up any dull flat areas.

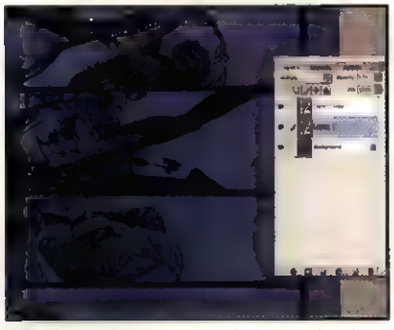


**12** Once the painted colour paper has been set, I paste the pencil drawing into it. This is then set to Multiply to allow the textures to show through.

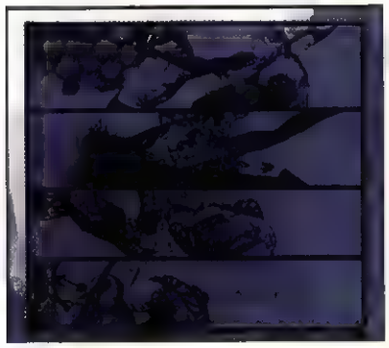
**13** The pencil layer is duplicated and set to Normal. Then a new layer is created and filled with the foreground colour. This layer is set to Colour to give the lines more harmony with the background.



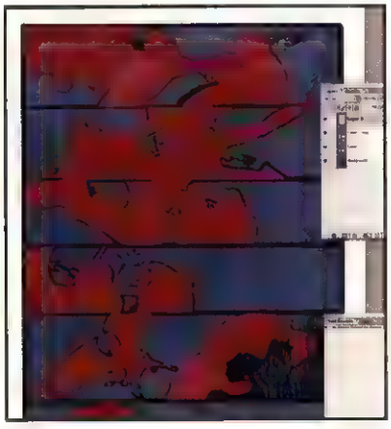
**14** The new layer and the duplicate pencil layer are merged. Then I lower the opacity of the original pencil layer to reduce its impact on the new blue pencil layer. We can now see how the greys are very different without the new blue.



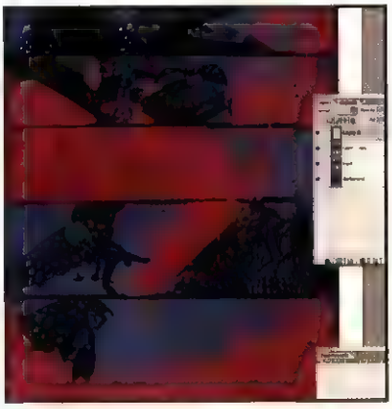
**15** The new layer is set to Multiply. Together these layers create a warmer, more harmonious line art. It may seem dark here, but once the light is added, the subtle variations in the hues become apparent. This provides me with the dynamic range of tones in the linework that traditional media provide naturally.



**16** Next, I use the Wand to select the gutter around the panels. A new layer is created and I select a new brush, labelled 'cloud'. I then begin to paint in the white around the main image. Again, this is to simulate traditional methods. Whereas it would be easier to simply *fill* the area with white, this method has more in common with the techniques I'm attempting to mimic.



**17** I need to separate the three main areas of focus in this page, which I do by using masks. First up is the mask of the main figures, which can be pretty rough thanks to the abundance of thick outlines.



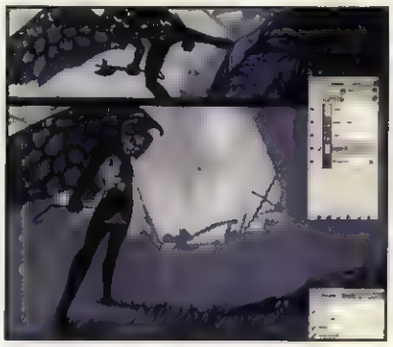
**18** Next I have to paint in a mask for the background shapes. This is meant to suggest a crowd at war and create a sense of chaos, so I use the Brush tool to paint shadowed bodies of humans and winged people, mixed with many spears. ›

# Part 3: Painting light areas

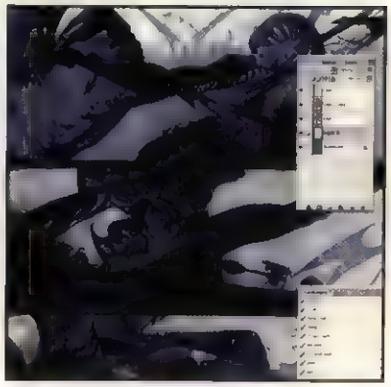
Use white to add atmospheric light and fine details...

### Filmic effects

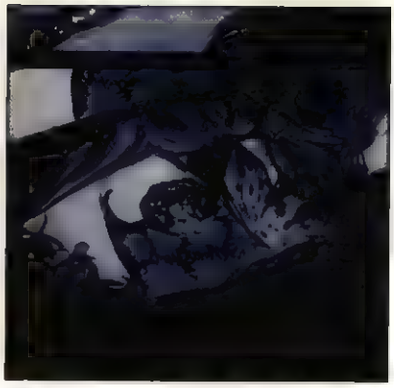
Artist Mark Harrison goes even further than most, combining CGI and *Bryce* backgrounds, 3D and *Poser* models with painted art. He readily admits that many of the effects he favours "are based on traditional film effects work, hence the film.c look." He even renders *Bryce* starships against green or blue, to allow for easy extraction from the render in *Photoshop*'s colour range just as in bluescreen work for film.



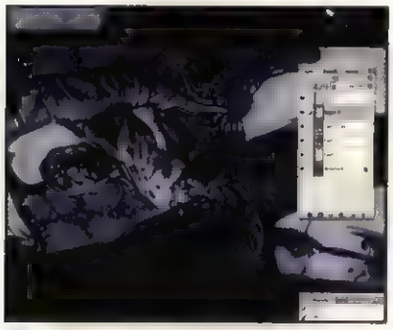
19 Once the masks are done, I embark on the final stretch, which is the painting of light. I create a new layer on which to paint the background, and paint in some very light, broad strokes in the direction in which the rain is supposed to be falling. Then I select the background figures mask and add white to the sky to bring out the figures.



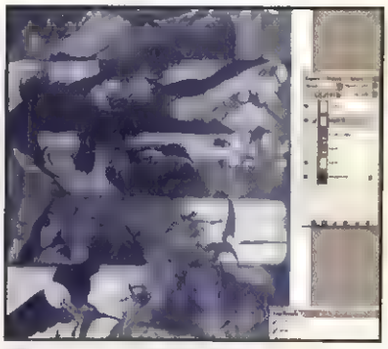
20 I select the main figures mask and delete the white from the background layer. Rough edges aren't such a problem at this stage, because I can always paint into the image again to cover up these parts.



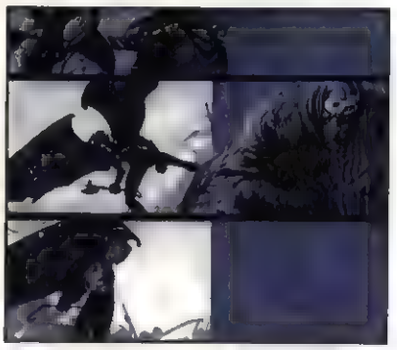
21 Next, I start to paint in the whites behind the figures. By painting behind the lines, I soften them up and allow the blue to show through, transforming the black lines to blue. The areas I don't paint remain darker.



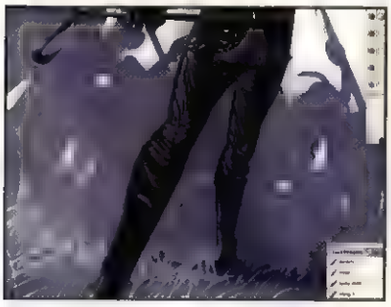
22 I create a new layer on top and begin painting white onto this. This allows me to add highlights onto the solid dark areas and to use lines to create textures with light. Painting white on top of the linework also creates a variation in the hue – in this case, a slight purple/grey is introduced. I like this because it adds some character to the monotony of monochrome.



23 Here, we see the allocation of white on the image. Sometimes I see new ways to render certain elements of the pages by experimenting with layer order, and so on. Here I noticed that the subtle pencil lines of the background shapes detracted from the effect I wanted, so I decided to remove them.



24 The main layers of white have been painted in. We can see the two separate layers along with the line art. At this point, I wasn't sure if I needed the same sort of background in the final panel as I had in the rest of the page, and layers allowed me to explore this variation. In the end, I decided to stay with the original plan.



25 Using a different brush, I can draw white onto the image much like I would with a pencil. Here I've drawn grass twice, once in the pencil layer and once with the white, allowing the background texture to serve as the midtone. All I really need is a suggestion of grass with the black and white. The top layer also enables me to add a further level of depth to the image by drawing grass passing in front of solid elements, such as the foot shown here.

26 As I did with the pencil, I can zoom in and add detail with the white. Here, I'm painting over some pencil lines to soften them further, and to create some variation in the colour by creating grey.

27 The final stage is to add the rain. I create a new layer and then use the Marquee tool to select the panels individually. Then all I need to do is drag the brush swiftly across the image in the direction I want the rain to fall. I save the image in this format, and then prepare it for print. This entails removing all masks from channels, converting the image to CMYK, reducing the resolution to 300dpi (print resolution) and saving as a TIFF. I also create a low-res version in RGB for emailing previews. This is all then sent by FTP to the server, and text is added in *Quark* by *2000AD's* letterers (this strip was lettered by the marvellous Ellie De Ville) ■

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## PROFILE

# JOSHUA GREENE

Inspired by his father – a friend and photographer of Marilyn Monroe – Joshua Greene is now one of a select group of artists who are digitally restoring iconic 20th century images ›

Milton H Greene was one of the most influential photographers of his day. His portraits of Marilyn Monroe, Frank Sinatra, Marlene Dietrich and more decorated the covers of magazines like TIME, while his fashion work was commissioned by Vogue and Harper's Bazaar. Now his son, Joshua Greene, has established himself as an expert in the field of film restoration and print archiving, and renovates the truly amazing prints from his father's collection – you can see some of the digitally restored photos on these pages.

Greene began helping in his father's studio at the callow age of 11. He quickly established himself as a photographer in his own right, and later became studio manager when the family moved to Manhattan. This experience gave him a deep affinity for photography and a particular understanding of his father's approach: "He favoured high-contrast colours, velvet blacks and porcelain skin. He wanted to make his subjects look beautiful."

By the early 70s, many of Milton Greene's earliest colour pictures, images of Marilyn Monroe dating right back to the mid 50s and beyond, had begun to seriously deteriorate. "My father died in 1985 believing that his greatest colour photography would never be reproduced."

**"My father died in 1985 believing that his greatest colour photography would never be reproduced..."**

Several years after his father's death, Greene began to experiment with the possibilities offered by early digital technology. "In the early 90s, I realised the future was digital and began to get my feet wet with *Photoshop*. I paid something like $10,000 for my first 100MHz Mac in 1992."

Since then, he has built up a body of expertise that's shared by a only a few print archiving professionals. "Mac Holbert at Nash Editions became my *Photoshop* guru. During the first year, I spent around 60–70 hours restoring each image, and was always calling him up to get advice."

Greene has honed his skills and today the procedure has been streamlined considerably: "We have the process down to somewhere around 20 hours per image. This year we hope to recover some 250 images."

# Rescuing Marilyn Monroe

## Joshua Greene tells us about his father's 'Ballerina' series of Monroe photographs

Milton H Greene was instrumental in freeing Marilyn Monroe from an overly restrictive contract she had signed with Fox Pictures. During the lengthy court case, Monroe sheltered at his family home in Connecticut, and once the battle was won he lent her the money to buy out of the contract. They became good friends.

This picture was taken in 1954 at Milton Greene's studio in New York City. An alternative to one of Greene and Monroe's most well-known collaborations, this sitting has been nicknamed the 'Ballerina' series after the dress Monroe was wearing. "Clothing designer Ann Klein sent various outfits to the studio for Marilyn Monroe to wear," Greene explains. "However, all the outfits were two sizes too small." All of the poses in this sitting had to deal with the problem of holding up the front of the dress!

The sad deterioration of this and other pictures taken around the same time was discovered in the early 70s, when Milton Greene was asked to provide images for the Norman Mailer book on Marilyn Monroe. At the time, it was assumed that nothing could be done to reverse the ageing process.

Now, of course, there is a solution, and the Ballerina photos are back. Below, you can see before and after versions of one of these shots. The original (left) has deteriorated in typical fashion: "The trouble comes with the reds and yellows. The yellow is lost from the film by a gradual chemical deterioration, leaving the reds and blues to combine." This process gives the image its washed-out magenta hue.

"I find it amazing that people come home with their photos, keep the prints in an album and throw away the film. It's crazy!"

Today Joshua Greene curates an archive of 72,000 pictures (over 6,000 of which are of Marilyn Monroe). A selection of the first images have been published in a book called Milton's Marilyn (www.archivemages.com).

This image of Marilyn Monroe was discovered, in a much deteriorated state, when Milton H Greene was asked to contribute to the Norman Mailer book on Marilyn's life. The photographer died believing his finest colour work would never be recovered

Twenty years later, after Milton's death, Joshua Greene discovered the possibilities provided by digital technology and began to restore some of his father's work. Early examples such as this one took Joshua anything up to 70 hours to complete

The problem is ongoing, of course, because it's in the nature of colour film to fade through time. "Black and white film will last up to 150 years, but colour fades after 30. The only thing you can do to retard the ageing process of film is to freeze it, as they've done with the Bettman Corbis archive in a huge bunker somewhere in Virginia." Film degeneration follows a familiar pattern: "The problem is that the yellow in the film gasses away, and the remaining colours fuse to give you this magenta blow-out."

This editorial image was originally undertaken for Life magazine in 1962, to promote singer and actress Diahann Carroll as the lead in the Broadway musical No Strings. As with all the images shown on these pages, this is the digital version carefully restored by Joshua Greene.

This picture of Richard Burton and Peter O'Toole was taken by Milton Greene in 1963. Milton was on assignment for Life magazine, covering the two actors during the making of the 1964 movie Becket. Greene spent a week with the actors – and much of that time was spent here at this pub.

### Sculpting in Photoshop

Joshua's restoration process has developed considerably over the years, and a well-established workflow is now in place at his studio in rural Oregon. It all begins with hi-res scanning. "We scan the photos on a Scitex flatbed scanner at 6000dpi. Then we take these raw files into *Photoshop* and begin to work on them there."

The RAW file is never touched, so that corrections can be made. Once the files have been imported into *Photoshop*, it's layers all the way. "Everything is done with layers," says Greene. "We mask each element of the scene meticulously, then work on colour levels and balance until I'm happy with the colours. The next stage is to begin 'sculpting'."

Before the final stage of the process can be attempted, the photographs are printed to ascertain that their colouring has been correctly set for print. Every stage of the process has been meticulously researched, and paper stock is as important as the inks used to print on them: "We've used Hahnemühle's art papers successfully with most printers." When it comes to inks, Greene has very strong views. "Trying to print black and white images by balancing a six-colour ink system is insane!" he exclaims. "We always use a set of carbon-based grey inks for this type of work." In this way, he eliminates the almost inevitable problem of colour shift in the final printed images.

This image of the fiery siren Suzy Parker was originally photographed in 1952 by Milton Greene, while on assignment for Life magazine. The digitally restored version shown here is stunning, bringing out all the vibrancy of the original print.

Once he is happy with this, the sculpting begins. "First, we print the image to ensure its colour values are at their optimal. Sculpting entails dodging and burning the image in each colour channel to give it that final polish." The final image is then copied, flattened and expanded. The final files can have over 50 layers and be up to 1.5GB in size.

"For blowing up images, I use Fred Miranda's Stair Interpolation Pro plug-in [PC only]. For $19.95 you have the power to enlarge images by as much as 400 per cent," he enthuses. For a recent Paris exhibition of Marlene Dietrich photographs, Greene and his team successfully scaled one of his father's famous Dietrich photos up to fill a 15-foot-square banner.

### Saved from extinction

Greene has worked on some exciting projects, giving him the chance to restore some incredible images. A recent job, which gave a glimpse of history in the making, saw him renovating images of the Wright Brothers' earliest test flights. "I'm a photo restorer and curator. Most of the joy is knowing you are saving these extraordinary images from extinction."

His curatorial duties are what excites him most these days. One current project involves working with Elliot Landy; Greene plans to juxtapose Landy's photography of the 60s American peace movement with photos of the Woodstock era rock musicians.

By rescuing film from the clutches of oblivion, Greene is a thorough convert to the digital world: "I use a Canon 10-D digital camera and I love it. I still have a darkroom, but I just go up to smell the fixer and reminisce. I still love the magic of watching a print develop, but digital is much more versatile." ■

**INFO** For more examples of Joshua Greene's meticulous restoration process, take a look at www.archivelmages com.

# PROFILE
# John McFaul

EMAIL john@mcfaul.biz
WEBSITE www.mcfaul.biz

John McFaul's life involves a lot of driving and a lot of juggling. This Liverpudlian-turned-Londoner is both a prolific freelance illustrator and Senior Lecturer at Surrey Institute of Art & Design, where he teaches Graphic Design: New Media. "I get up at 6:00, then either design/illustrate something or drive the 60 miles to Epsom. As an illustrator you rarely work normal hours..."

He moved to London to study at Kingston University, and started receiving commissions when he swapped screenprinting for the computer. Nine years down the line, he has clients such as The Guardian, FT, O2, BP and BA, and agents in both London and New York.

When we spoke to him, he was out and about taking photographs of parks...

**What image is on your desktop?**
Sock monkeys.

**What are you obsessed by?**
Random information, bicycles, hills, mountains, clear skies, the sea and my girlfriend Rachel (not in that order, obviously!). I'm quite obsessive.

**Name one brilliant illustrator/designer**
Jean-Michel Basquiat. The stuff he did with Warhol was fantastic!

**What are you working on now?**
Snowed under today. I have to take photographs of parks for an ongoing collaboration called Parkkit (www.parkkit.com). I'm trying to finish a magazine cover for a New York company about adult mental health falling through the system, and I'm also trying to get an invite off to the printers and into Sleazenation for 'A Lovely Pair' – an exhibition of mine and Adrian Johnson's work coming up in November at the Coningsbury Gallery, London (www.alovelypair.com). I've got a few commissions from regular clients that I have to look at today sometime, too – a spectacle magazine and an estates magazine – and I need to get on the phone to sort out an O2 marketing commission and a Web animation that's in the pipeline for an architectural firm...

**What do you read in bed?**
I'm reading Danny Wallace's Join Me at the moment, which is very amusing, and I've been digesting Schott's Original Miscellany whenever possible.

**What is your ultimate ambition?**
To work alongside some of the names that have influenced me.

**How do you celebrate completing a project?**
By getting stuck into the next one usually, sneaking a few beers along the way with friends and influential people...

**Best album to work to?**
Doves – anything by them gets the creative juices flowing

**If you weren't busy being a designer, what would you be doing now?**
Riding my bike for lots of cash.

**What keeps you awake at night?**
Rachel's need for three quarters of the bed.

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1. Chopstick Etiquette is an illustration McFaul created for Director magazine. "Sticking chopsticks straight up in your rice can be interpreted as wanting somebody at the table to die," he says. Tools of the job. Photoshop, Illustrator and his trusty 2B pencil.

2. This self-promotional piece depicts some of the highly uncomfortable moments of being a parent. McFaul used Photoshop, Illustrator, that 2B pencil and a biro.

3. This is the invite for McFaul's forthcoming London exhibition, A Lovely Pair, with fellow illustrator Adrian Johnson. "I'm the one on the right. For this image I used Photoshop, Streamline, a felt-tip about to run out and some nail varnish remover." See www.alovelypair.com.

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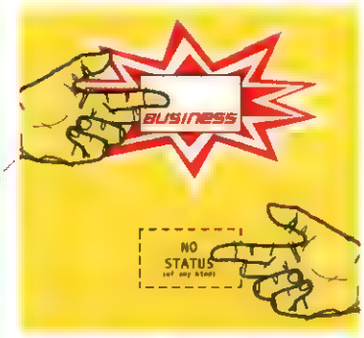


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4. This illustration was for New York illustration agency Berstein & Andriulli, and it simply represents the word love. McFaul used Photoshop, a 2B pencil, a biro and his fax machine.

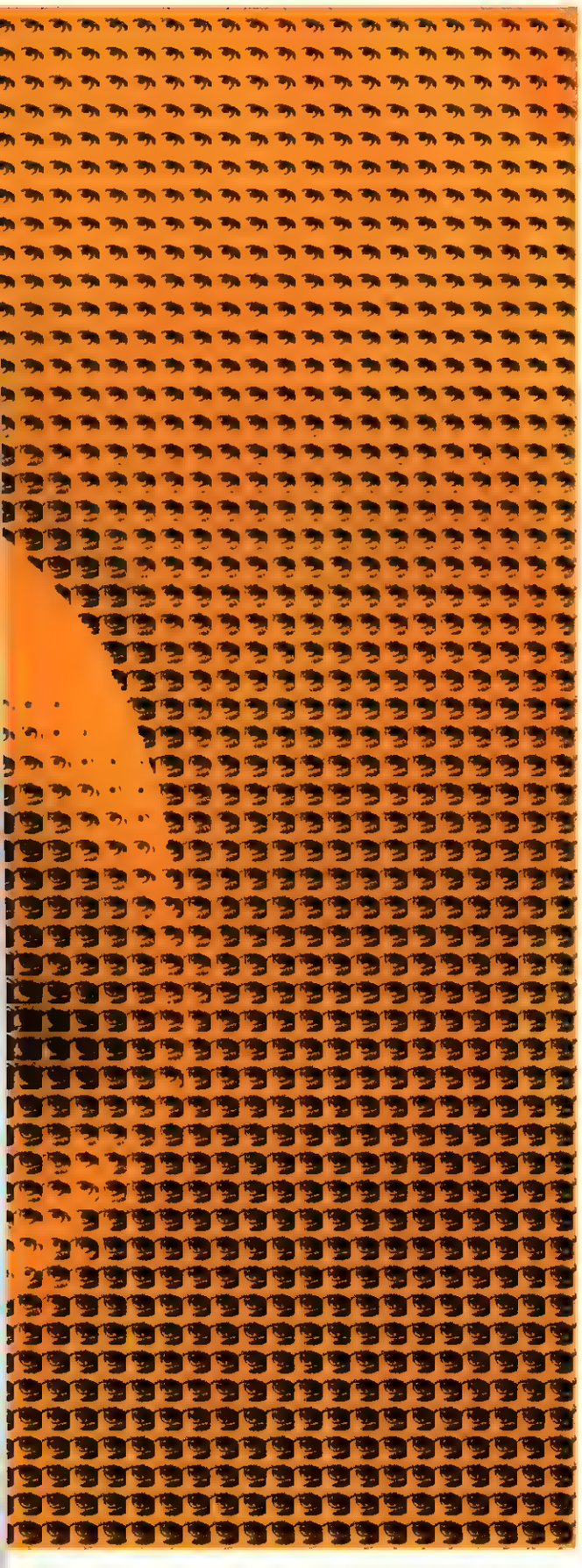
5. McFaul used his favourite biro and Photoshop to create this editorial illo, entitled Red, Irritated Eyes. It featured in The Guardian's weekly 'Ask Emma' column.

6. No Status is a recent illustration for Director magazine, generated in the Adobe twosome Photoshop and Illustrator.

7. "This image was produced for a Smirnoff Experience pitch," says McFaul. "I used Photoshop and Streamline."

8. Visual Communication is one in a series of Photoshop illustrations created for Vision Now.

9. "This is called Chill, and it's one of a number of images created for a booklet, used by Sledge as a pitch for next year's O2 marketing campaign. We won!" It was produced in Photoshop and Illustrator.



# 4

# Photoshop and beyond

Now we look at how Photoshop can be combined with other software packages for additional functionality and even more impressive results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# Photoshop Mars mission

## Render some 3D elements then combine them in *Photoshop* to create the look and feel of being on planet Mars…

Based on a fictional commission for a glossy Sunday newspaper science supplement, we take you through the steps of building a layered *Photoshop* illustration from a number of 3D rendered elements. The initial brief was to create a double-page illustration of what it would be like to be on Mars or during the lead-up to landing on it. It's a topic that's quite topical just now, with space probes sending back amazing images from the Red Planet daily.

One element that this illustration focuses on is the death of a crew member's spouse back on Earth, which may lead to lots of speculation about his psychological state. The illustration conveys the distraught look of the astronaut and how he has to carry on working towards one of the greatest achievements in man's history regardless of his personal circumstances. The illustration also focuses on the building of a settlement in the background, which conveys the job the astronaut still has to do on Mars. Also, by combining a very red palette and lots of dirt effects, we try to get the message across that it's quite a harsh place, and one where the astronaut is having to deal with his own severe emotions.

Using a number of 3D packages to generate the objects, this tutorial gives you the option to import the 3D files into any 3D application and render them in a similar way. We don't focus on the modelling aspect, but we do show you how to get the elements ready for combining in *Photoshop*. The tutorial assumes you have a basic understanding of *Photoshop* and a 3D application, and that you know how to import and render DXF files plus apply lights and textures.

# Part 1: Basic 3D elements

## Create the 3D elements that'll be the basis of your illustration...

### Live commission

When working to a live commission timing and speed is of the utmost importance. The majority of newspaper and magazine editorial work is turned around extremely quickly, in one to four days. Occasionally you may get the luxury of having over a week, but that's very rare indeed.

### DXF files

The DXF file was originally created by Autodesk to represent 3D models and scenes built with AutoCAD. It's now quite a generic file format and most 3D packages can open it. As the first section of the tutorial doesn't show you how to model the elements (there just isn't enough space in this tutorial) we've given you the option to use the original DXF files within your own 3D application. Importing DXF files can be a time-consuming process if they're complicated or your computer is old and slow.

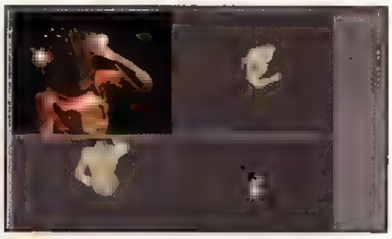
Start by creating the astronaut's helmet in a 3D package, trying to stay away from the usual NASA-type helmet. We've given our design a more futuristic look. If you haven't got a 3D package, use the *Cinema 4D* file named helmet.c4d or the standard DXF file named helmet.dxf from our cover CD. The DXF file can be used with the majority of 3D software applications

In *Poser*, create a torso using the *Poser 3* male figure, then use the Hierarchy Window editor to hide certain body parts, such as the head and legs. This helps to reduce file size and render time when importing it into another 3D application. You may prefer to use *Poser* for rendering all the elements because you can import DXF files into the application. See torso.dxf and the *Poser* file torso.pzz on the cover CD

Back in your modelling package create more 3D elements that can be placed on the astronaut's torso and helmet, such as a life support system for his chest, a set of lights for his helmet and other elements to jazz up the appearance of the helmet. See elements.c4d and elements.dxf on the cover CD.

Before composing all your 3D elements, prepare an environment map that'll be reflected in the chrome texture or shader (depending on what software you use). This image was prepared in *Photoshop* and is just a photograph of a sky with clouds, which has been manipulated with Colour Balance and Hue and Saturation. See orangesky.jpg on the cover CD.

Then import all the 3D elements of the astronaut and compose them as above. You might want to change the posture of the astronaut or even make him female. See the astronaut.c4d or astronaut.dxf files on the cover CD.



Add a camera and a simple omni light or light source to frame and compose the astronaut as above. Also add chrome shaders to the 3D elements and the environment map. Try applying different types of chrome. You could use a darker chrome for the helmet, which will help you in *Photoshop* when you get round to applying the facial expression of the astronaut. When rendering your models, always render with an alpha channel so you can make a clean selection in *Photoshop* for cutting and pasting. For the full render see Astronaut.tif on the CD

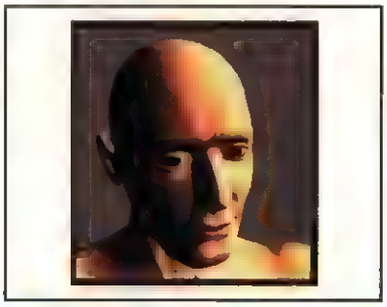
# Part 2: Background elements

## Now create the background 3D objects of the scene: the settlement, the rover and the Martian landscape...

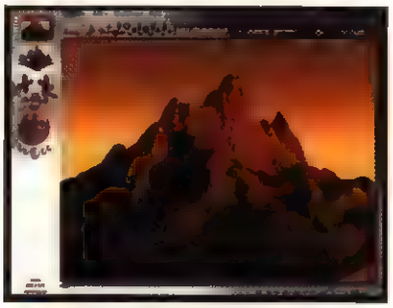
### Fast work

As you'll see from Part 1 of this tutorial, you can render the elements in all kinds of applications. Having a number of computers on which to render the models helps and it speeds up the process. Also, you may find that you don't need to spend ages lighting a 3D scene when you can comp all the elements together in *Photoshop* and produce a much more speedy and effective result.

Open rover.dxf or rover.c4d from the cover CD. Render up the rover vehicle similar to the above image, using chrome textures and environment shaders. See rover.tif for the final render. Then use base.dxf or base.c4d to render the above base. Apply similar lights and shaders to your previous models. You may want to make the base more like a construction site to give the impression that the astronauts are building it. See base.tif for the final render.



Use a *Poser 3* male nude figure and focus on the head, placing lights to the right of the figure to give the impression of the sun across the astronaut's face. See head.pzz, and headren1.tif for the final render. If you have a later version of *Poser*, use that to get more realistic features out of the *Poser* figure. We used Michael from Daz3d and a texture character from Renderosity.com



Using the 3D landscape application, you can render up something similar to a landscape on Mars. Using lots of reds and oranges in the Colour palette will help here. On the CD, you'll find the original *Bryce* file, or you can use the DXF version named terrain.dxf and apply your own shader to it in your own 3D package. Alternatively, you could use *Poser* to render it.

# Part 3: Creating layers in Photoshop

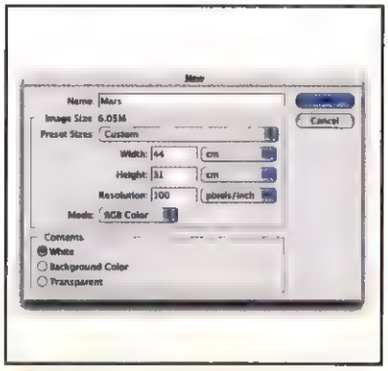
Take all the 3D elements that you've rendered, and layer and compose them in *Photoshop*...

### Web searching

Sometimes the quickest way to find references is to do an image search on [w] www.altavista.com. For example, typing in 'Mars landscape' will bring up a whole host of reference material – much easier than going through the usual word search of a search engine

### Watch a DVD

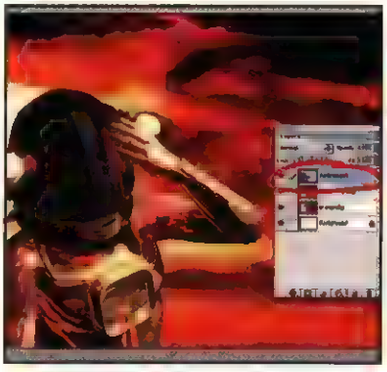
Sometimes it might be helpful looking through your DVD or film collection for artwork inspiration We found that looking at the artwork for *End Of Days* and *Fight Club* and even *The Pledge* starring Jack Nicholson was a source of inspiration. And films like *Red Planet* and *Mission To Mars* were helpful. You could even go back to the 70s and check out *Martian Chronicles*.




**10** Let's start by creating a new document. Go to File>New and set the preset drop-down box to Custom. Set the Width to 44cm and Height to 31cm. Set the Resolution to 100 pixels/inch and the colour mode to RGB Contents should be set to White. Name the new document Mars1.psd and click OK.

**11** Now open orangesky jpg from the cover CD and Select>All. Then go to File>Copy and select the Mars1.psd document and Edit>Paste so that the orange sky JPEG is pasted into the Mars document. Make sure the Layers palette is in your workspace: Windows>Layer. Now select the layer in the Layers palette and double-click its name and rename the layer as 'Orange Sky'. Then go to Edit>Transform>Scale and drag the corner handles of the image to resize the layer so that t fills the entire document. Then press Enter to set the size. Save your file to your hard disk

**12** To make the sky more vibrant, duplicate the layer by dragging it down to the duplicate icon in the bottom of the Layers palette window. Then go to Filter>Gaussian Blur and add a radius of around 7.5 pixels. Then set blending mode to Overlay, and Opacity to around 44 per cent

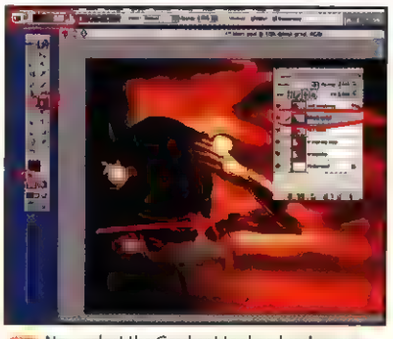


**13** Open astronaut.tif and go to Select>Load Selection and then copy and paste the astronaut into the Mars document. Rename this new layer 'Astronaut' and scale down the layer and position it as in the above picture. Then save the Mars document again.

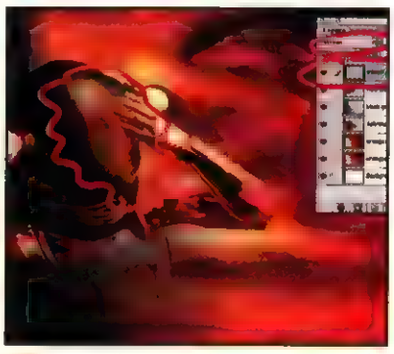
**14** Now duplicate the Astronaut layer, then hide the copied layer by clicking the eye icon next to it so that it makes it disappear, then select the original Astronaut layer in the Layers palette. Now go to Image>Adjustment>Hue and Saturation. Select Colourize and set Hue to 358 and Saturation to 66. Click OK. Then set the blending mode to Hard Light and the Opacity to around 91 per cent.

**15** On the Astronaut copy layer go to Image>Adjust>Levels and set the middle box of the input levels to 0.56. Click OK. Then select the Eraser tool on the Tool palette and use a brush tip size of around 200 pixels for the eraser – this can be selected by Window>Brushes. You may have to create your own new brush if that size isn't available. Now erase the bottom part of the astronaut just below his helmet, making it nice and gradual.

**16** The area behind the helmet is a bit too bright, so darken it off a bit to help the beams of light stand out more on the helmet when we come to put them on. Create a new layer between the original Astronaut layer and the copied one and call this 'Black Grad'. Use the Lasso tool to create a selection around the left side of the image



**17** Now select the Gradient tool and make sure your foreground colour is black. To do this, just click the tiny black and white icon at the bottom of the Tools palette. Then Select>Feather and set the Feather Radius to 33 pixels – this softens the edges of the selection. Then drag the cursor left to right over the selection to create a black gradient. Make sure that the background colour is transparent in the Gradient palette



**18** Now use the Lasso tool to copy a section of the original orange sky background and paste it as a top layer in the Layers palette. Position and scale it so it fits over the right side of the helmet. Using the Eraser tool, soften the edges and make it appear like a reflection on the helmet. Then set the blending mode to Screen. Once you've done that, name the layer 'visor reflection'. ›

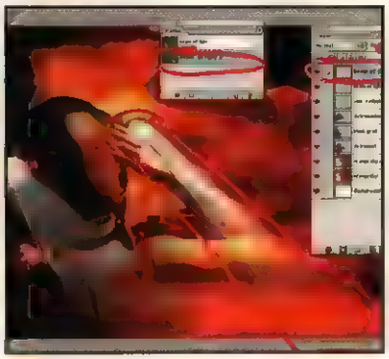
# Part 4: Adding lighting effects

It's time to incorporate the face from the *Poser* render and add the two beams of light coming from the side of the astronaut's helmet...

### Change your mind

As you'll see, halfway through this section we decide to distort the whole image. Don't be afraid to change your initial composition if you find a way for it to work better. Let the client know what you plan to do and if they like it, go for it. You can't always rough everything out at the beginning of the commission and this is one of the joys of working in *Photoshop*. Always explore new possibilities and never stick to set ideas or formulas

19 Create a new path by clicking the New Path Layer icon at the bottom of the Paths palette Rename this new layer 'beam of light'. Select the Pen tool and by clicking the Pen on the Mars document draw a shape like the above. Now create a new layer at the top of the Layers palette and call it 'beam of light 1'. Make it a selection and feather the selection with a Feather Radius of 12 pixels Switch to the Gradient tool and, using white as a foreground and a transparent background colour, create a gradient like the one above Set the Opacity for that layer to about 83 per cent.

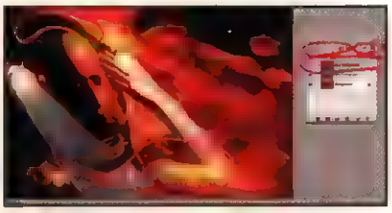


20 As with the previous step, create another beam of light for the left side of the helmet, using a new paths layer and image layer to create this. Call the layers 'beam of light 2'. Set the Opacity of the layer to about 88 per cent. Then save the Mars document

21 Open headren.tif from the cover CD, then go to Select>Load Selection to create the selection around the head. Copy and paste the head into the Mars document and make sure it's the top layer of our Layers palette Rename the layer with the head as 'head1' and then scale the head into the above position. Using the Eraser, erase parts of it as above and make the layer Opacity 68 per cent. Set the blending mode to Hard Light

22 Now duplicate the head layer and Gaussian Blur the image with 9 pixels. Set the blending mode to Hard Light and Opacity to 47 per cent. Experiment with the layers of the head, trying to retain some of the features yet keeping the eyes the focus of the astronaut. Save the file.

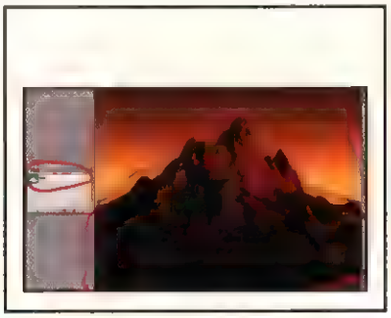
23 Now flatten the image layer (Flatten>Image) and resave the *Photoshop* document as Mars2.psd. Now Select>All and copy and paste the background image on itself and call the copied layer 'new background'. Using Image>Transform Distort, distort the layer like the above image to give the overall effect of the image a more dynamic look. Use the Eraser tool to fade away any sharp edges



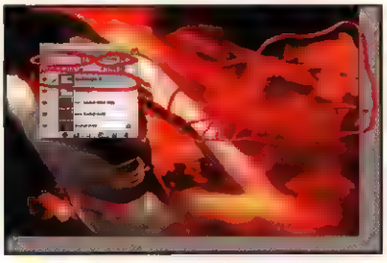
24 Duplicate this new background layer and Gaussian Blur it with a 9-pixel radius. Set the blending mode to Overlay and the Opacity to 29 per cent – this gives the image a more saturated red look. Using the Lasso tool soften the edges of the top of the astronaut's helmet and his raised arm around the elbow area. Don't forget to use feather selection, and do this to both the new layers you've copied.

# Part 5: Creating the scene

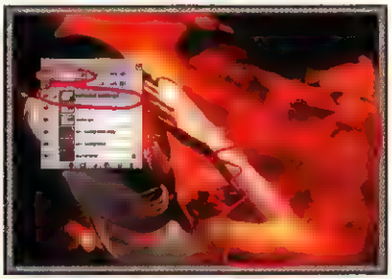
Start adding some of the background elements to create a scene and environment in which the astronaut is based...



25 Open Mars.tif and create a selection around the landscape, excluding the sky. Use the Pen tool to create the selection. Then once you've turned your clipping path into a selection, copy and paste the landscape as the top layer of the Mars2 psd document.



26 Name the new layer 'landscape' and use the Transform command to resize and scale it into position (see above). Set the blending mode to Screen and then use the Eraser tool to blend the bottom of the landscape into the background. Now duplicate this layer and rename the copied layer 'landscape 2'. Then use Gaussian Blur on this layer to soften up the overall landscape and give it a glowing feel. Use Gaussian Blur set to around 9.2 pixels



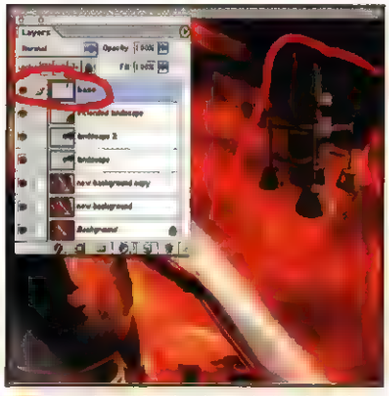
27 Use the Lasso tool to select part of the bottom of the landscape in the original landscape layer, then copy and paste it as the top layer in the Layers palette and rename it 'extended landscape'. Use the Eraser tool to soften its edges so it blends into the other landscape layers, and set the blending mode to Screen. Save the Mars2.psd document to your hard disk

## Blending in

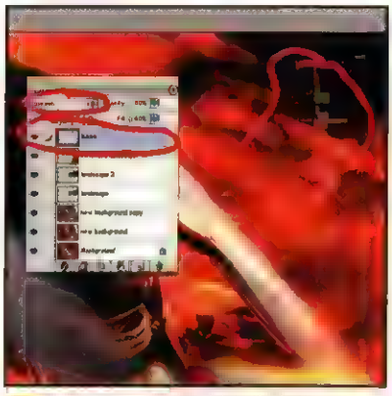
Blending Modes in the Layers palette is great for actually creating quick and sophisticated lighting effects on objects and layers. By experimenting with blending modes you might find some alternative results

## Sci-fi

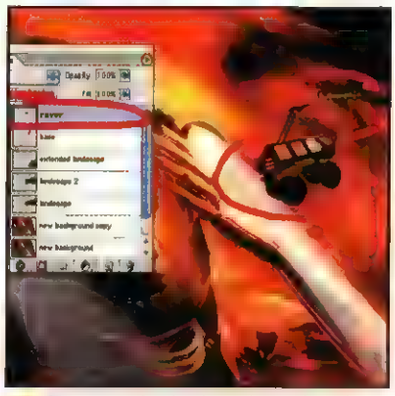
By looking at images on the Internet and previous sci-fi illustrations we were able to come up with something that might be quite realistic for the future, in terms of the styling of the rover vehicle and the base/settlement. Keeping everything in a red and orange colour palette also helps with the realism



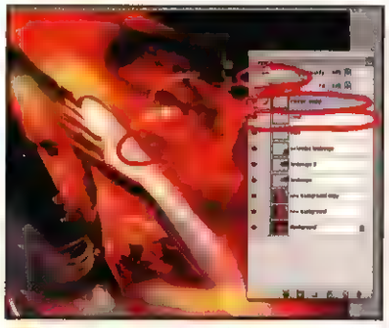
Open base.tif and make a selection from the alpha channel with Select>Load Selection then copy and paste in the Mars2.psd document. Make sure it's pasted again as the top layer of the Layers palette, and rename the layer 'base'. Then use the Transform command to scale it down to the size shown above, and position it accordingly.



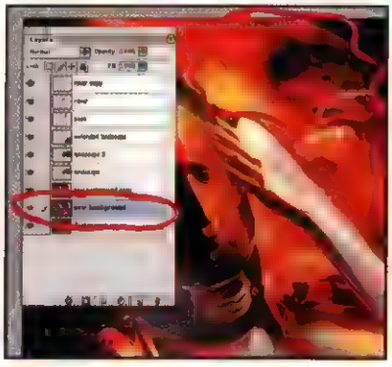
Use the Eraser tool to delete the bottom part of the base so it looks like it's behind the landscape. Then Gaussian Blur the base layer with a radius of 1.6 pixels and set the bending mode to Screen. You may want to add more 'base' layers to make it more like an established or quickly built settlement.



Open rover.tif and make a selection from the alpha channel with Select>Load Selection. Then copy and paste it into the mars2.psd document. Make sure it's pasted again as the top layer of the Layers palette and rename the layer 'rover'. Then use the Transform command to scale it down to the size shown above and position it accordingly

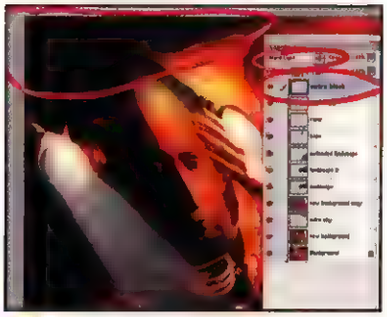


Use the Eraser to delete the bottom part of the rover so it looks like it's behind the landscape. Then Gaussian Blur the base layer with a radius of 1.6 pixels and set the blending mode to Screen. You may want to add more base layers to make it more like an established or quickly built settlement. You could also duplicate the layer to make the rover stand out more.

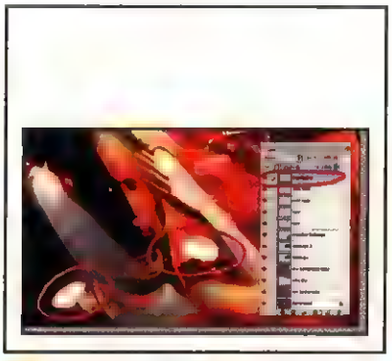


The sky around the top right of the image is looking far too dark, so use the Lasso tool to make a selection of the sky above the astronaut's helmet and make the selection with a Feather Edge of 22 pixels. Use the new background layer, which isn't blurred, to copy from.

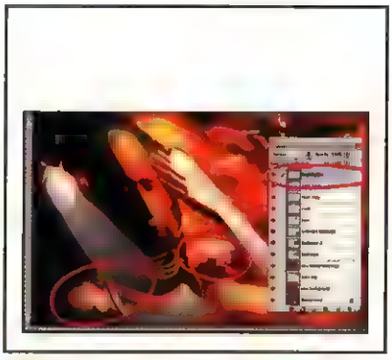
Once copied, just paste it as a layer above the new background layer in the Layers palette and use the Transform command again to stretch it to fit over the black area. Rename the layer 'extra sky'. Save the mars2 psd document to your disk.



Extend the black at the left top corner of the image and create a selection using either the Lasso or Pen tool and feather the selection by about 22 pixels. Then use the Gradient tool to make the black gradient. Call this layer 'extra black' and place it at the top of the Layers palette. Switch the blending mode to Hardlight

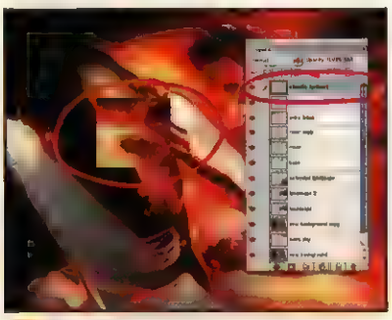


Now add some highlights to the astronaut's shoulders. Select the Brush tool from the Tools palette and select a brush size of around 65 pixels to paint some small white areas as above. Do this on a new layer and call the layer 'highlights'.



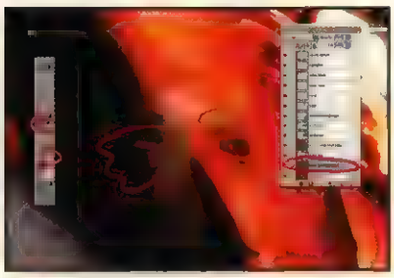
Now use the Gaussian Blur filter to soften the highlights. A radius of around 39 pixels should be enough, but do experiment with different settings. Now save the mars2.psd document to your hard disk. ›

# Part 5: Creating the scene continued...



37 The helmet is still looking a bit too dark and flat, so open the original orangesky.jpg and take a selection from it and paste it over the helmet in the mars2.psd document. Rename this new layer 'clouds helmet'. See the above image for guidance.

38 Using the Eraser tool, delete the edges and blend the clouds into the helmet. Switch the blending mode for this layer to Hard Light. You may want to experiment and even try re-scaling the clouds for different effects.



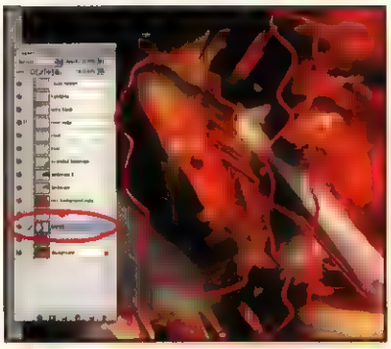
39 Soften up the eyelids a fraction as they're looking a bit sharp and harsh. Use the Blur tool on the palette and go to the original new background layer and use a brush size of around 39 per cent to rub around the eyelids. You may have to use the Zoom tool on the Tools palette to zoom into that area.

# Part 6: Increasing vibrancy

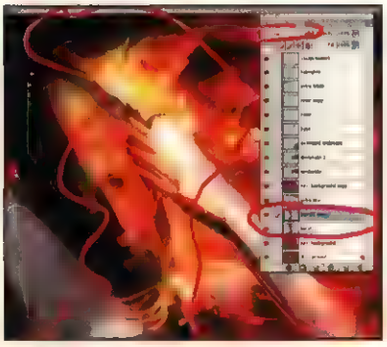
## Add additional imagery and textures to make the overall feel of the illustration a bit more vibrant around the astronaut's head and background...

### Interpolation

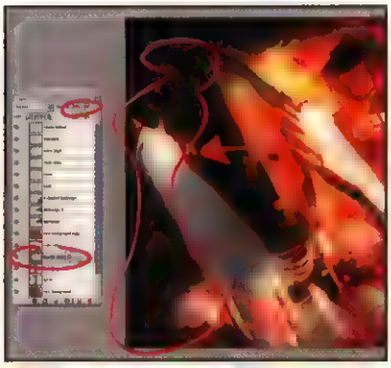
Throughout this tutorial, we've done quite a bit of scaling using the Transform function. This is not a problem when scaling down, but when scaling up, *Photoshop* has to interpolate the pixels and add more pixels to compensate for the size increase, which in turn results in softness or pixelation. With our illustration, this actually adds to the overall gritty feel. However, be careful when working on a live commission as that might not be appropriate for your brief.



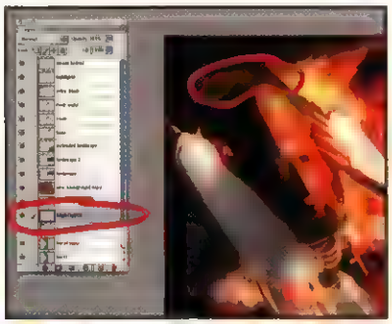
40 Open background1.jpg and copy and paste it into the mars2.psd document and rename it 'burst', then go to Edit>Transform>Flip Horizontal. Use the Eraser tool to delete the left edge of the layer image and the central parts. Also position it over the astronaut as shown above.



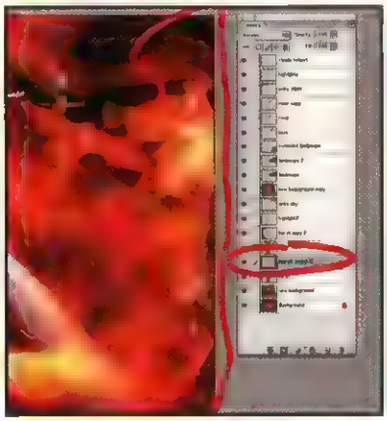
41 Switch the burst layer's blending mode to Screen. Then duplicate the layer and this should give the burst behind the astronaut's head a much more vibrant look. You may even want to scale and extend the burst to make it stand out even more.



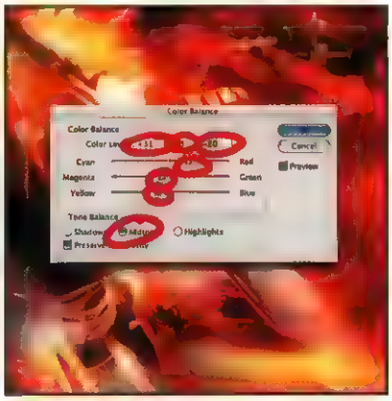
42 Duplicate the copied burst layer and Edit>Transform>Flip Horizontal to move the layer over to the left side of the image. Set the Opacity of this layer to about 54 per cent. See above for positioning



43 Using the Eraser tool, delete around the top part of this layer as we've started to lose definition of the astronaut's helmet. Do it gradually. Then use the Paintbrush tool to paint a white highlight and soften it with the Gaussian Blur. Experiment until you find an effect you like. Do the white highlight on a new layer and call it 'highlight 2'. You may want to add some more colour, such as yellow, into this highlight.



44 Go back to the original burst layer and duplicate it. Drag it to the right side of the image, and flip it horizontally and position it like the above image.




45 At this point flatten the image and resave it as mars3.psd. Then add some colour variation. Go to Image>Adjustments>Colour Balance. With mid-tones selected, set red to +31, magenta to -13 and yellow to –20. Click OK

# Part 7: Finalising the image

Add further layers of textures and manipulate them to give the image a grainy look...

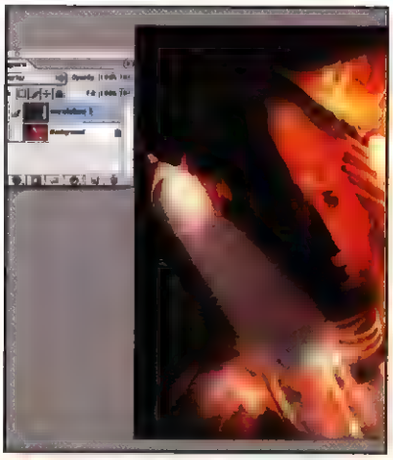
### Filthy job

One of the quickest ways to get your image to look dirty is to use real scans of real objects: say the back of old postcards or photographs. Or try taking some pictures of textures and when you get the negatives back, scratch them up a bit or rub them on a stone floor. When they're scanned you should get some nice effects.

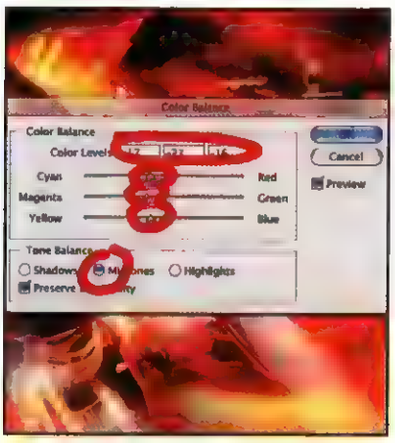
### Old scanners

Never throw away old scanners. You can use them for scanning rough or sharp objects without worrying about scratching the scanner's glass surface – this even adds to the effect. You may find that scanning in real objects gives you a much sharper and more detailed result than scanning in images.

46 Open negative1.jpg from the cover CD. Go to Image>Mode>RGB. This will change the grayscale image into a colour file. Now copy and paste it into our mars3.psd document and call the new layer 'scratches 1'.

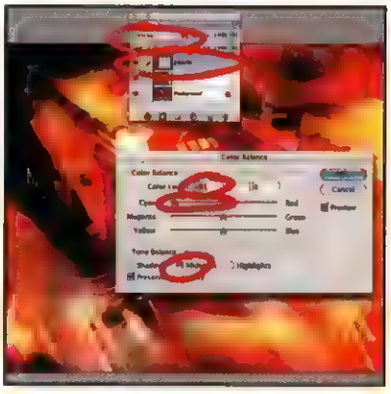


47 Go to Image>Adjustments>Invert, then set the blending mode for this layer to Overlay. You should now see the scratches starting to overlay and blend into the image more.




48 Set the colour balance on the 'scratches 1' layer to: cyan -17, magenta -21 and yellow -16. Use Image>Adjustments>Colour Balance as before for this procedure, making sure it's just applied to the mid-tones. Then click OK.

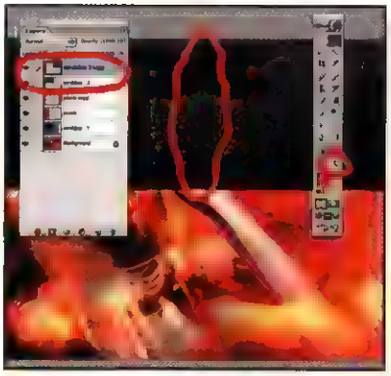
49 Here we'll add a bit of digital noise in the form of big pixels. Create a rectangular selection and copy part of the original background, then paste it as the top layer of the Layers palette. Go to Filter>Pixelate>Mosaic and set the size to around 108, a number that'll give us quite large block pixels. See the above image for the size of the selection. Rename this new layer 'pixels'



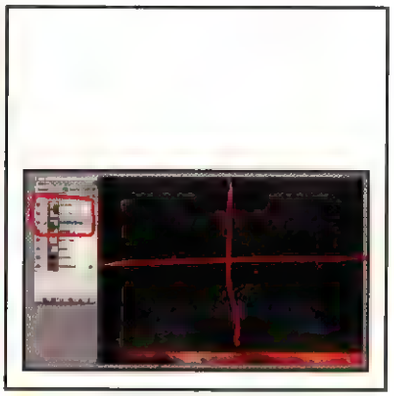
50 Now move the pixels layer over to the left and set the blending mode to Overlay. Then open the Colour Balance dialog box and set the mid-tone of the cyan to around -91 – this helps kill the redness of the pixels and makes them a bit cooler.

51 Make a duplicate of the pixels layer and move it to the right edge of the illustration. Set the blending mode to Screen and then make its Opacity about 49 per cent. This helps balance the illustration and gives the impression it could be a screen being viewed from somewhere else.

52 Now add more scratches. Open negative2.jpg, and, as with the previous negative, change its colour mode from gray to RGB. Copy and paste it into the mars3.psd document as the top layer file and rename it as 'scratches 2'. Position it in the top left of the image



53 Duplicate the layer. Transform the duplicate layer horizontally and move it over to the right. Use the Zoom tool to zoom into the middle of the two scratches layers so you can fit them exactly next to each other.

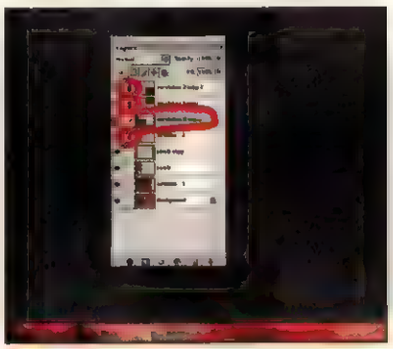


54 Now repeat this step twice more and position the two layers below them. Make sure they all look symmetrical. The image above will help you to see how we've positioned them. ›

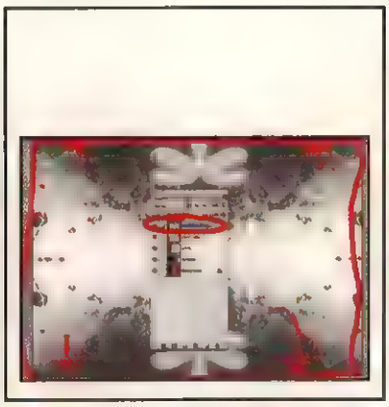
# Finalising the image continued...

### Work in progress

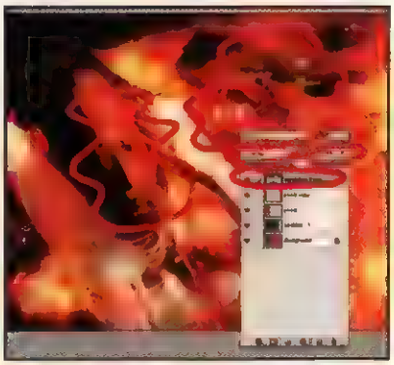
Keep old versions of your illustration. Never ever throw away or delete files that your client might have said they didn't like because they could always change their minds. Trust us this will happen on a regular basis.



Use the Merge Layer feature to turn these duplicated layers into one layer – select the square next to the eye icon of each of the three duplicate layers. Once clicked, a chain/link icon should appear, which means that they're now all linked together. Go to Layer>Merge Link – this will combine them as one layer

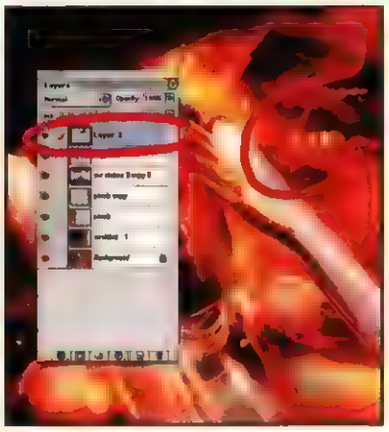


As before, make the layer fit the entire area by using the Scale transform. Once you've done that, invert the layer. The above image shows how it should look



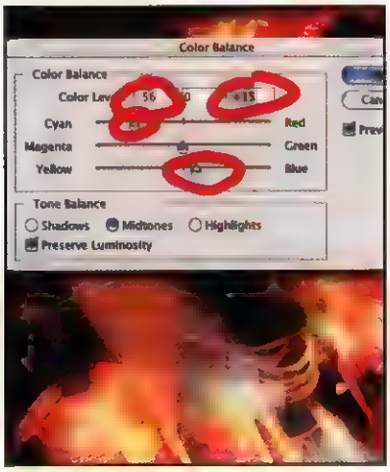
As with the previous negative we manipulated, set the blending mode to Overlay and the Opacity to 14 per cent. Then go to Image>Adjustment>Auto Levels. Using the Eraser, erase part of the layer that covers the rover, the base and the astronaut's face.

When working on a very complex layered illustration, you may find you're losing detailed elements, like the face and the rover. You can use the Lasso tool on the original background layer to make a Feather Lasso selection of the astronaut's face. Copy and paste it as the top layer. This brings even more definition back in. Set the opacity to about 80 per cent to retain some grain.

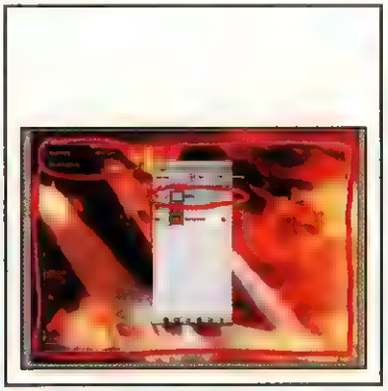


Now do the same to the rover by repeating the procedure, but then try experimenting with the Levels dialog box to make it a bit darker so that it stands out

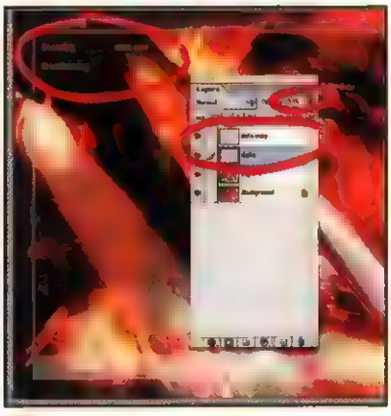
Flatten the image again and duplicate the background layer, using the Transform option with distort to make the image more dynamic. Sometimes just tweaking the illustration when its flattened can still give surprising results. Now save this as Mars4.psd




Take some of the orange out of the image by using the Color Balance, and bring a bit of blue back into the illustration. Set cyan to -56 and blue to +15.



Using the Type tool and Line tool, start to add some text and graphics – this will push the direction of the illustration further into the area of being a broadcast of some kind. For example, you could type in words like 'scanning' and 'broadcasting'. You could even draw bars and icons, and maybe a contour map to represent the landscape behind the astronaut. Do this in white as above



Then make sure any graphics and words you've produced are merged as one layer. Duplicate the layer and Gaussian Blur it very slightly. Then switch the blending mode to Hard Light, and adjust the original data layer's Opacity to about 53 per cent. Experiment so that you get a glow to the text – you don't want anything too sharp

# Create amazing images

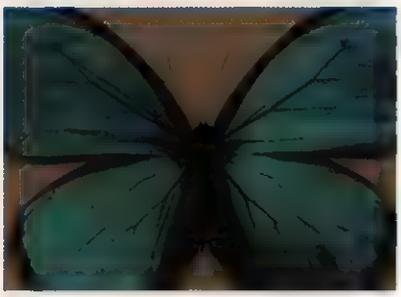
Canadian illustrator Derek Lea walks us through one his current projects – creating the artwork for a music CD using *Photoshop*, *Painter*, *Illustrator* and some rented butterflies

A brief for a CD cover is something that will land on the desks of most illustrators and it poses its own unique challenges. Here, making use of three programs – *Photoshop*, *Painter* and *Illustrator* – we're going to create an image that is futuristic, yet painterly and tactile, too.

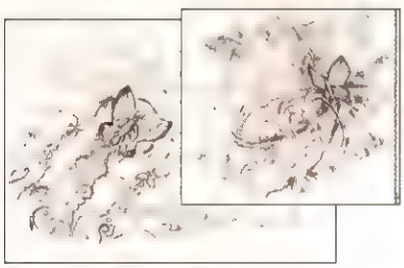
The content of this dynamic and surreal illustration is the result of what came to the mind of digital artist Derek Lea when he was recently commissioned by independent British band Universal Panzies to create a CD cover image. The subject matter was inspired by the philosophy of the Universal Panzies as much as the band's music, and the techniques that have been employed are a combination of digital processes and natural media simulation.

You can create the illustration yourself using the tutorial and the files on the CD, and get up to speed with the processes involved in generating successful CD artwork.

# Conceptual illustration

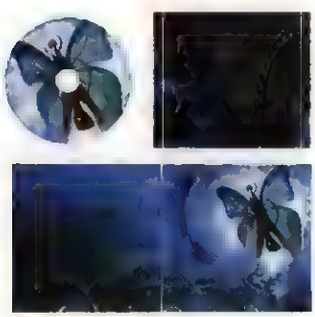


Derek Lea rented this butterfly specimen from a local importer of obscure items. He photographed this one using a Fuji FinePix s2 Pro camera. "The shop is a goldmine for bizarre props," says Lea. "Whether I need a monkey skull, whale bone, nautilus shell or butterfly, I can always find it there."



Spend the necessary time doing detailed roughs. Having a proper template to work from and to submit for approval is essential before you begin. Here are a couple of roughs Lea submitted. Take a good look at the unused option – you may see it pop up on the cover of a later Panzies release.

Lea was eager to convey the organic nature of the Panzies' music; the fact it's played by real people on real instruments and not computers. A scan of a watercolour painting (used in the background) helps to suggest this.



It's important to have sufficient size and negative space when creating an illustration for CD packaging. This gives you the flexibility to experiment with different positions on different parts of the package. (top-left) the CD print, (top-right) rear of jewel case print, and (above) back and front of the CD booklet.

Before we begin the task at hand, we talk to Derek Lea about the things to bear in mind when creating CD covers, and get the background on this real-life job for Universal Panzies

Creating a CD cover is usually one of the projects illustrators relish the most. There's room to explore the conceptual side of the illustration, and let the subject matter be defined by the music itself. The following project is a perfect example.

Derek Lea created this illustration as CD cover artwork for the Universal Panzies. The Universal Panzies aren't your average band. They create a nebulous and spiralling aural landscape, with many long instrumentals clocking in at ten minutes plus.

"The thing that really struck me about the Panzies is their ability to take the listener on a sort of journey. Their music has an other-worldly and timeless aspect to it, exactly the kind of thing I love to listen to while working," says Lea.

This was a main contributing factor in the creation of the overall feel of the illustration. According to Lea: "The image had to have a surreal atmosphere to it, I wanted the viewer to be unsure where this was all taking place, possibly underwater, or in some bizarre atmosphere." This is the reason why he opted for the blue monochromatic colour palette.

Universal Panzies' leader Christophe F. states: "All the Panzies' gigs and recording sessions from 1997 until 2001 were performed or recorded on Pagan days, full moons... Pagan wandering and seasons had a direct affect on the way we played. I wanted a mix of undemocratic direction coupled with improvised anarchy."

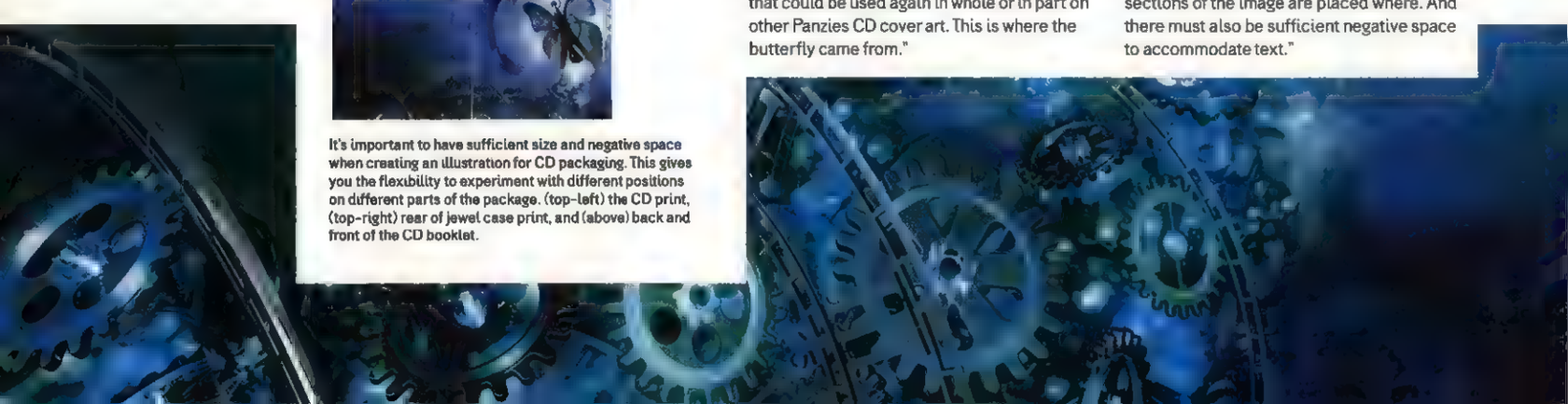
This is what set Derek Lea's imagination in motion. "There is a strong sense of purpose to the Panzies' music, so I wanted to come up with an identifying symbol. Perhaps a motif that could be used again in whole or in part on other Panzies CD cover art. This is where the butterfly came from."

Lea believed that the butterfly was an excellent metaphor for the fruition of an idea. "I wanted this butterfly to have an immediate look of religious significance. That is why it looks slightly like an Egyptian scarab. However, it was also important to convey the light-hearted and contemporary nature of the Panzies. That is why the body of the butterfly looks like a bizarre insect from outer space."

As this strange winged creature passes through the surreal atmosphere of the image, it leaves an ethereal wake behind, filled with gears and cogs. "The gears and cogs represent the process of the music as a verb not a noun. The Panzies are interested in the process of creation, not the marketing of a product," states Lea. Panzies' recordings are described by Christophe F. as: "People hanging out and being creative for non-commercial reasons. It's never been about the money."

The majority of the music is recorded live to DAT with no studio tricks or overdubs. They are a real rock band playing real instruments. The music, which can at times be quite similar to contemporary trance music, is organic, not computer-generated.

"I wanted to convey the organic nature of their music as a very subtle texture. That is where the incorporation of the water colour paint texture came from," Lea explains. The final illustration was created at a larger size than required, with a considerable amount of extra background area. According to Derek Lea: "It's often a good idea to provide enough extra size and area in the image, so that when the time comes to lay out the cover, the booklet and the print on the actual CD itself, you have quite a few options in terms of what sections of the image are placed where. And there must also be sufficient negative space to accommodate text."

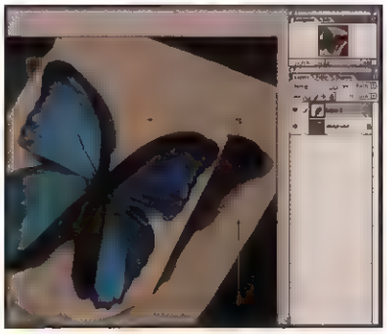


# Part 1: Butterfly wings

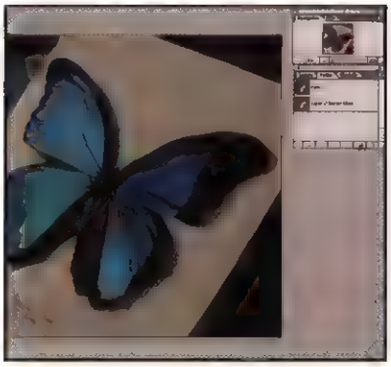
By combining two different butterfly photos and placing them in position on the background, we'll lay the groundwork for the illustration

### Universal Panzies

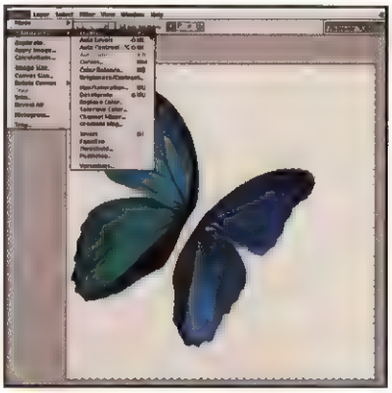
Hailing from Wallsend in the North of England, Universal Panzies formed in 1997 and have released several CDs. Their most accessible, Transcendental Floss was released under Julian Cope's Head Heritage record label. They also contributed the track Ambient Metal to Cope's L.A.M.F CD. Visit www.headheritage.co.uk or email af002a5313@blueyonder.co.uk for details.



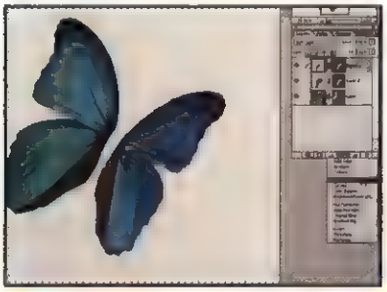
1 Open the files butterfly1.psd and butterfly2.psd from the cover CD. Use the Polygonal Lasso tool to draw a rough closed selection around the bright wing in butterfly2.psd. Now use the Move tool to drag the contents of the selection into butterfly1.psd as a new layer. Use Free Transform (Command+T) to resize, rotate and reposition the layer so that the new wing fits nicely with the image.



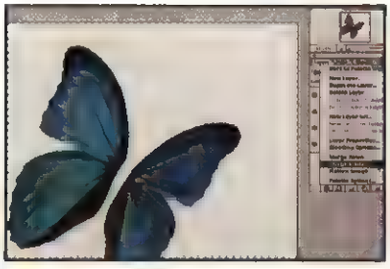
2 Use the Pen tool to draw a closed path tightly around the edge of the new wing. Don't worry about the body, just close the wing path. Choose Layer>Add Vector Mask>Current Path from the menu. Select the underlying layer in the Layers palette. Create a new path in the Paths palette by clicking on the Create New Path button.



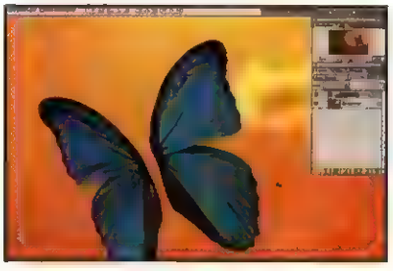
3 Draw a closed path around the other wing on this layer using the Pen tool. Again, choose Layer>Add Vector Mask>Current Path from the menu. Duplicate the top layer in the Layers palette and change the Blending mode to Soft Light. Choose Image>Adjustments>Levels from the menu.



4 In the Output Levels, drag the left slider to the right until the dark areas are lightened, then click OK. Command-click the vector mask icon in the Layers palette to generate a selection from it. Create a new Levels adjustment layer from the pull-down in the bottom of the Layers palette.



5 Select the yellow channel from the pull-down menu and adjust the sliders until the input levels read: 0, .63, 255. Now select the black channel and adjust the sliders until the input levels read: 66, 1.00, 238. Click OK. Choose Merge Visible from the Layers palette sub-menu to merge all of the image and adjustment layers into a single layer.

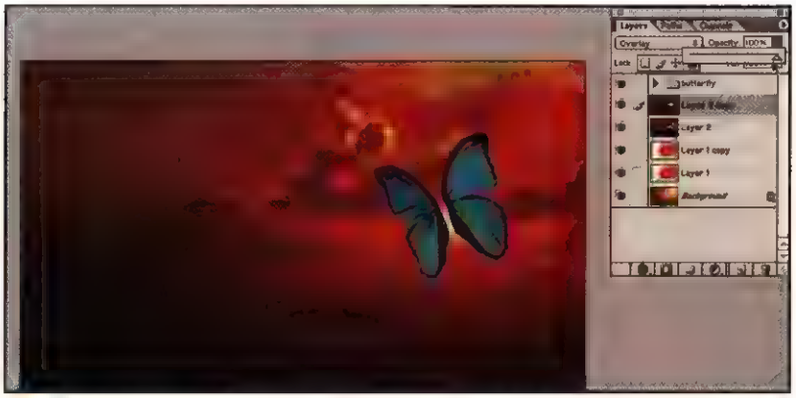


6 Open the file background.psd. Use the Move tool to drag your butterfly layer into the sunset file, then use Free Transform to flip it horizontally, resize, rotate and reposition it to the upper left. Duplicate the layer and change the mode to soft light. Reduce the opacity to 26 per cent. Now create a new layer set and add the butterfly layers to it.

# Part 2: The background

Using photographs, adjustment layers and a desktop scan of a watercolour painting, we'll create the initial background

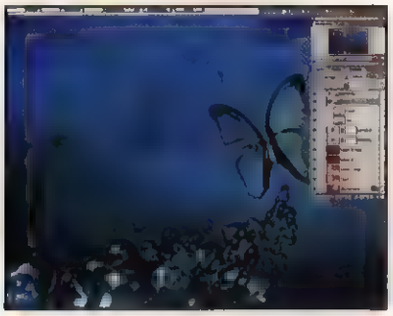
7 Open red paint.psd, then use the Move tool to drag the layer into the working file. Position it slightly to the right. In the Layers palette, move the layer down below the butterfly set, then change the mode to Multiply. Choose Duplicate layer from the Layer palette sub-menu to copy the paint layer.



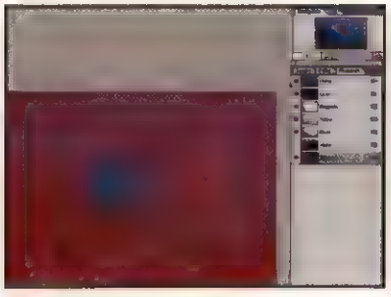
8 Open the file sunset.psd and use the Move tool (holding down the Shift key) to drag the layer into the working file in proper position. Change the mode to Luminosity and reduce the opacity to 50 per cent. Duplicate the layer and change the mode to Overlay, then increase the opacity to 100 per cent.

# Part 3: Atmosphere

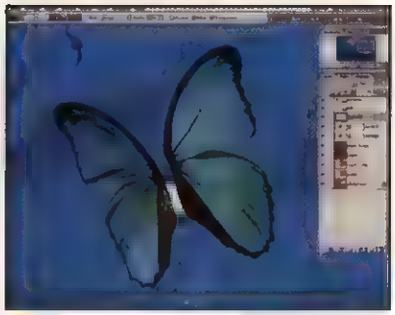
Here we're going to use channels to create a gaseous cloud, stack layers to create an ethereal wake – and introduce some pansies



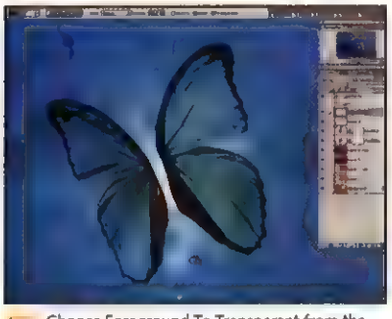
Create a new Hue/Saturation adjustment layer and adjust the Hue to +163 and the Saturation to +100. Create a levels adjustment layer. Affecting all channels, move the sliders until input levels read 16, .92, 219. Open the rendered layered file ether1.psd. Drag the layer set into your working file and position.



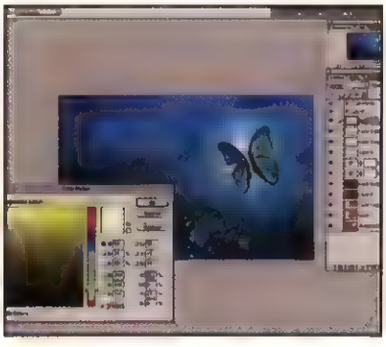
Inside the set, change the Blending mode of the bottom layer to Overlay. Duplicate that layer and change the mode to Soft Light. Then open the file gas.psd, Select All (Command+A) and Copy (Command+C). Click the Create New Channel button in the Channels palette in your working file and paste. Switch on the visibility of your CMYK channels



Move the contents of your selection within the channel over the butterfly. Use Free Transform to adjust the size. Command-click the alpha channel icon to generate a selection from the channel. With this selection active, return to the Layers palette and create a new layer. Now set the foreground colour to white – and select the Gradient tool.

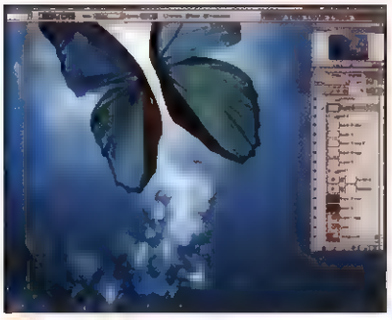


Choose Foreground To Transparent from the Gradient presets. Leave this setting alone from now on – we'll use it for the rest of the tutorial Select the Radial Gradient option Draw a gradient within your selection from the centre outwards. Deselect. Change the Blending mode to Overlay and reduce the opacity to 44 per cent Now duplicate the layer and set the mode to Normal and the opacity to 100 per cent.

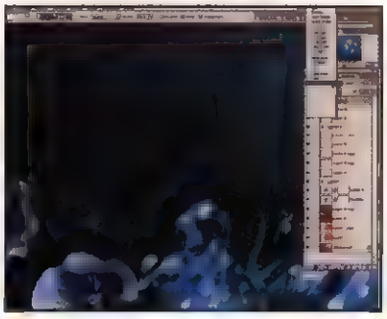


Draw a square marquee around the contents of this layer, then choose Filter>Blur>Radial Blur. Enter 30. Now set the Blur to Zoom and the Quality to Good. Deselect (Command+D) and duplicate the layer Specify a light yellow foreground colour in the picker. Now create a new layer and generate a selection from your alpha channel

Select Edit>Stroke from the menu. Set the width to 2 pixels and the location to inside (leave the other settings alone) and click OK. Change the Layer mode to Soft Light and Deselect. Duplicate the layer, change the mode to overlay and the opacity to 30 per cent. Use Free Transform (Command+T) to rotate the contents of the layer about 45 degrees



Open the previously rendered, layered file named ether2.psd. Drag the set into your working file and position it so that it overlaps the previous ether set. Inside the set, change the Blending mode of the bottom layer to Overlay Create a new layer and select the Radial Gradient tool With a white foreground colour, create several small gradients under the centre of the butterfly



Open the file panzies.psd. In the Paths palette, Command+click the existing path to generate a selection from it. Now use the Move tool to drag the contents of the selection into your working file as a new layer. Use Free Transform to resize and reposition them to the lower-left of the image Change the Blending mode to Luminosity and reduce the opacity to 14 per cent

Duplicate the layer, change the opacity to 100 and the Blending mode to Overlay. Create a series of duplicate flower layers. Use Free Transform to vary the size and rotation of the layers and scatter the flowers around the edges. Use varying opacity settings and Blending modes. Create a layer set and add all the flower layers to it.

# Part 4: The ether and the butterfly

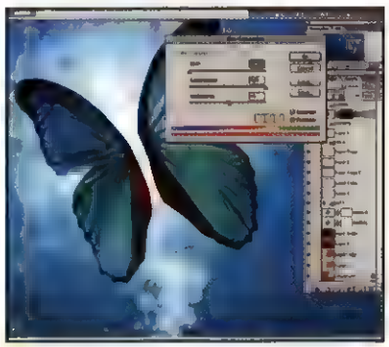
## It's time to give this butterfly a body and scatter some gears

### Free Transform

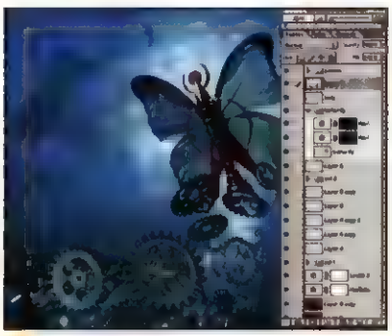
The Free Transform tool is much more than a bounding box that enables you to rotate and resize the contents of a selection. If you hold down the Control key and click anywhere within the bounding box, you'll see a pop-up menu that reveals the tool's full functionality. Functions such as Scale and Rotate are immediately obvious, but others, such as Skew, Distort and Perspective, are a little less apparent, though just as useful. Also nested here is the ability to rotate and flip the contents of the box either vertically or horizontally.

### Layer sets

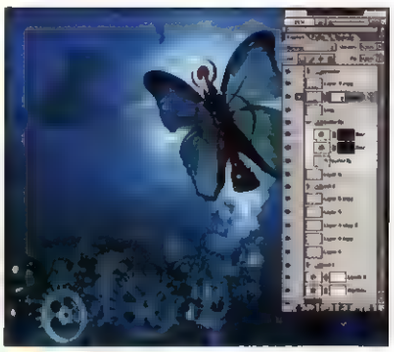
When adding layers to a new layer set, it's important that they end up inside the set in the same order they were outside the set, otherwise the look of your layer stacks will change. The easiest way to add layers to a set in order is to drop them onto the set icon itself – it doesn't matter if the set is open or closed. Start with the top layer, then the second one down, then the third, and so on. Always drag layers into your set from top to bottom to keep them in the correct order.



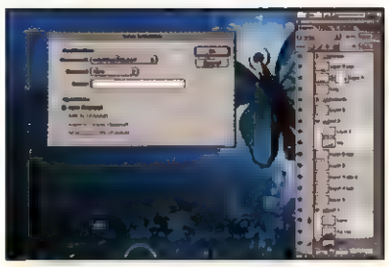
18 Draw a closed path using the Pen tool around the lower-inside black area of the butterfly wings. Generate a selection from the path and create a new Hue/Saturation adjustment layer. Click the Colourize box, change the Hue to 0, the Saturation to +100 and the lightness to +5. Drag the adjustment layer into the butterfly set and duplicate it.



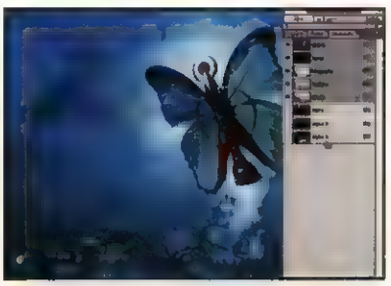
19 Open body.psd – the finished rendering. Generate a selection from the alpha channel and drag the contents into the working file as a new layer. Use Free Transform to distort, resize and rotate the body of the insect into place between the wings. Open the file gears.psd, generate a selection from the channel and drag the contents into the working file



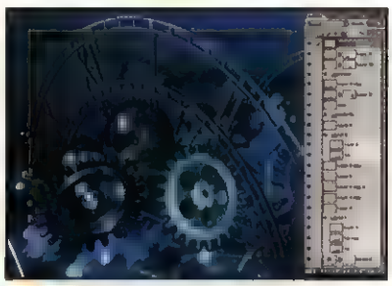
20 Position the gears over the ether and duplicate the layer. Change the duplicate's mode to Overlay. Add a layer mask to the lower gears layer and select the Radial Gradient tool with a foreground colour of black. Click and drag to create a gradient within the layer mask to mask out the gears on the layer closest to the butterfly.



21 In the Layers palette, locate the bottom layer inside your first ether set, hold down the Command key and click the layer icon to generate a selection. Now locate the bottom layer in the second ether set and Command+Shift-click its icon to add its shape to the current selection. Choose Select>Save selection from the menu to save it as a new channel.



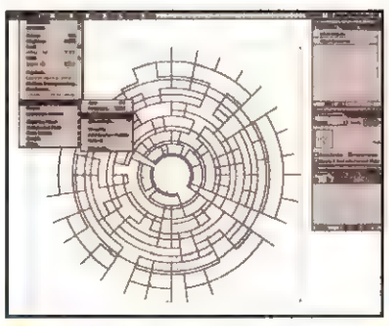
22 Deselect and open the file c2.psd. Generate a selection from the alpha channel and drag the contents into the working file as a new layer. Move it to the top of the Layers palette and position it close to the butterfly. In the Channels palette, generate a selection from the channel you just created, by Command-clicking the channel icon.



23 Choose Layer>Add Layer Mask>Reveal All from the menu. Select the Radial Gradient tool with a foreground colour of black. Create a gradient or two inside the selection on the mask to mask out areas of the layer, so the shape surrounds the ether. Open c3.psd and c4.psd and follow the same procedures to incorporate these files, too.

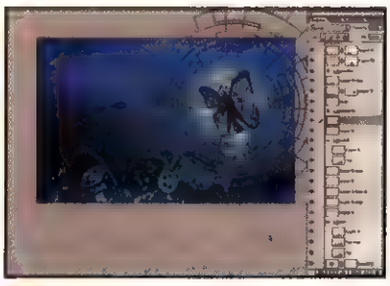
# Part 5: Vectors

## Time to open up Illustrator and create some vital vector art



24 Launch *Adobe Illustrator* and open the file rings.ai. Select All (Command+A). From the menu, select Object>Path>Outline Stroke to create new objects based on the strokes of the existing lines. Zoom in on any part of the image and you'll see that some of the objects are overlapping

25 To remedy this, with all the objects selected, direct your attention to the Adobe Pathfinder palette. Click on the Add To Shape Area button, then click on the Expand button. This will combine all of the objects into one, more easily configured object. Select it and choose Edit>Copy from the menu. Return to your working file in *Photoshop*.



26 Paste. Select Path from the Paste As options. Use the Path selection tool to select the new path and use Free Transform to resize, distort and skew the path. Reposition it to the right of the image. Command-click the path icon to generate a selection from it. Create a new layer under the butterfly set in the Layers palette. Select a white foreground colour. ›

# Part 5: Vectors continued

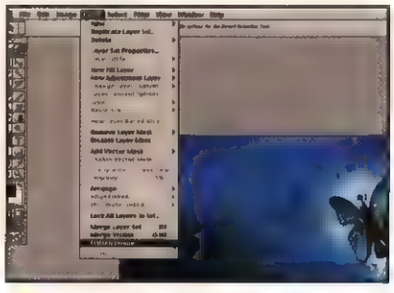
### Painter & Photoshop

With the latest release of *Painter*, it's much easier to bounce files back and forth between the app and *Photoshop*. *Painter 8* now supports channels, while the Layers palette and masks work in exactly the same way as they do in *Photoshop*. One main hurdle to overcome is that of adjustment layers. *Painter 8* wants to flatten them when it opens a layered *Photoshop* file containing them.
That's the reason why we merged our *Photoshop* layered file before we brought it into Painter.

27 Choose Edit>Stroke from the menu and add a two-pixel stroke inside the selection. Deselect and change the Layer mode to Soft Light. Add a layer mask and use the Radial Gradient tool with a black foreground colour within the layer mask – this will blend out the edges and soften certain areas. Now select your new path in the Paths palette.

28 Use the Direct Selection tool to select an inner area of your path. Hold down Shift and click on some more inner areas. Now click on the Load Path As a Selection button in the Paths palette Create a new Hue/Saturation adjustment layer. Change the Hue to +13 and the layer Blending mode to Overlay. Duplicate the layer and change the mode to Normal.

29 Reload the selection by Command-clicking the adjustment layer mask icon in the Layers palette, then create a new selective colour adjustment layer. In the Neutrals section, reduce the yellow and black, but increase the magenta and the cyan. Reload the selection again and create another hue/saturation adjustment layer. Enable Colourize.

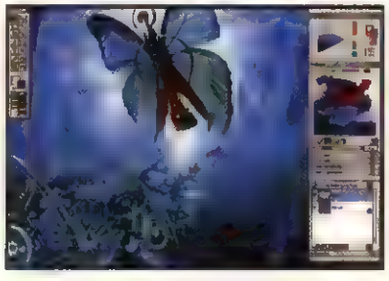


30 Change the Hue to 256 and the Saturation to 47. Create a new layer set and add these new layers to it. Add a layer mask to the set. Use the Radial Gradient tool on the layer set mask to blend the outer areas and soften any sharp areas. Choose Layer> Flatten Image from the menu and save.

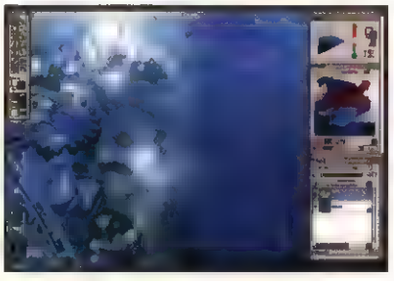
# Part 6 : Painter

Now we'll put Painter's natural media tools to good use, enhancing the organic feeling we hinted at earlier when we incorporated the watercolour painting

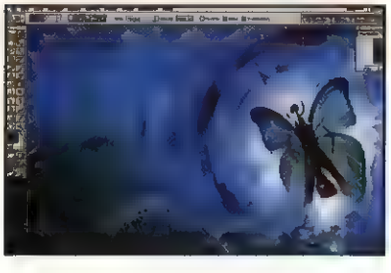
31 Launch Painter 8 and open your *Photoshop* file. Use the Eyedropper to sample colour from the background, and use the Apply Colour tool (paint brush) to paint the sampled colours into the Mixer palette. Now use the mixer palette Mix Colour tool (palette knife) to mix the colours in the Mixer palette.



32 Click the New Layer button in the Layers palette to create a new layer. Select the Brush tool and oils from the Brush category, then Thick Wet Oils 10 as the brush variant. Using various brush sizes, opacity and grain settings, paint strokes throughout the image on your new layer. Use the Eyedropper tool to sample colours in the Mixer.



33 Choose Sponges from the Brush category, and select Smeary Wet Sponge 60 from the brush variants. Using various size, opacity and grain settings, sponge-blend together paint on the current layer. Create another new layer. Select Digital Watercolour from the brush category and Spatter Water as the brush variant.



## The final step

Paint with the Spatter water brush on the new layer, using colours from the Mixer. Save the file when finished in .psd format. Open the file in *Photoshop* and add a layer mask to the first paint layer. Now use the Radial Gradient tool on the mask, with a black foreground colour to soften any painted areas you feel are too strong. Do the same thing with the second paint layer if you like.

# Adobe Photoshop

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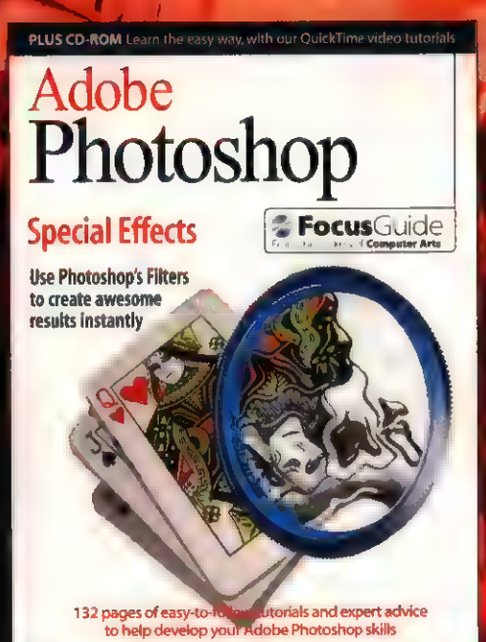


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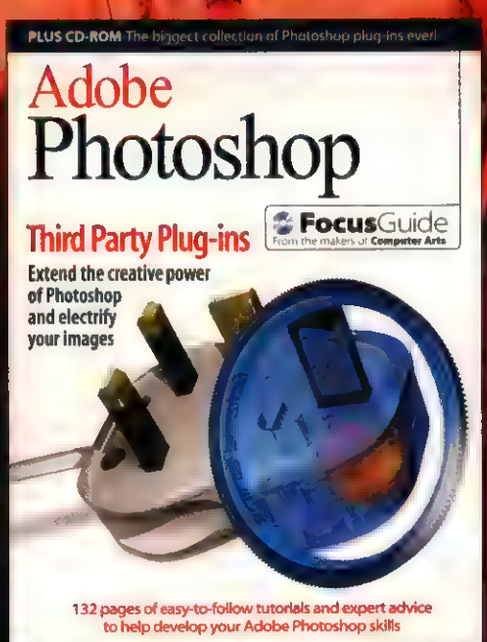


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CONTENTS SUBJECT TO CHANGE

# Figures in Photoshop

On your CD you'll find the world's most popular *Poser* model Michael and Victoria from DAZ Productions. Use them to create our vibrant cover image in *Poser* and *Photoshop*, and discover the processes behind figurative illustration

# Part 1: A portrait of victoria

## Using *Poser* and the figures on your CD, we'll pose and render a portrait of the Victoria model

### DAZ models

This tutorial was undertaken in Poser 4, but the Victoria and Michael figures on your CD will work in versions 3, 4 and 5 of Poser. Check out the brand new models at www.daz3d.com, where you can buy them for immediate download

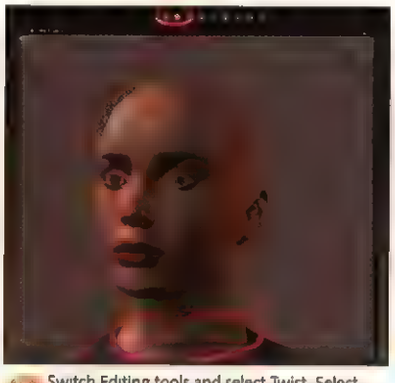
### Factory State

For this tutorial, we're working in the Factory State. Choose Edit Menu>General Preferences, then click Enable The Launch To Factory State. If you're quite experienced with Poser, just follow this tutorial with your own settings. When saving files, save as either a Poser file or .pzz extension.

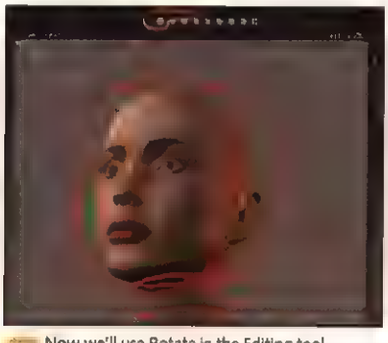
Once you've installed the figures, create a new document in Poser, open the Victoria 1 RR figure from the figure's Libraries palette, and go to the sub-category DAZ People. Here you'll find Victoria; select her by clicking the appropriate thumbnail, then click on the Create New figure icon located at the bottom of the Library palette.

Depending on how much memory you have in your computer, switch the Document Display Style to Texture Shaded to give the model a better-rendered look. Go to Figure>Use Inverse kinematics and uncheck the left leg and the right leg. Now go to Display>Ground Shadows and uncheck that, too

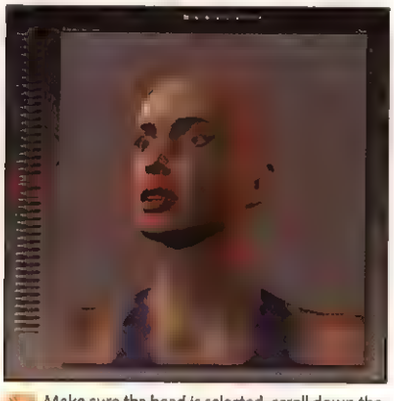
Using the Translate In/Out tool from the Editing tools, drag the figure towards us and also use the Translate/Pull tool to help position the figure, as in the image above. You can do this by placing your cursor over the tool icons or the actual figure itself.



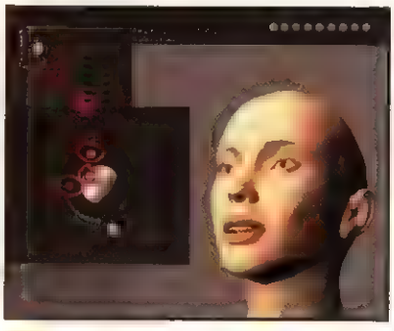
Switch Editing tools and select Twist. Select the neck by clicking it; it's in two parts, so don't select the Upper Neck, which is directly under the chin – for now, work with the section immediately above the shoulders. Twist Victoria's head towards the left.



Now we'll use Rotate in the Editing tool palette to turn her head. You may also want to rotate the Upper Neck to get something similar to the image above. Don't forget to select the actual figure when moving her body parts. Once you've selected the body part, use the Parameter Dials to rotate it by either entering numerical values or sliding the dials.

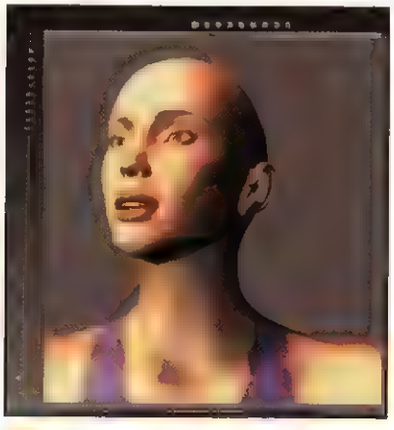


Make sure the head is selected, scroll down the Parameter Dial Palette to find the Open Lips parameter, then slide the dial so that the numerical value is set to around 0.563 and the mouth is slightly open.



Next, adjust the default light settings and position the three lights as above. You want the left part of her face to be lit, and the right side partly in shadow. Click the circle in the Light Control to select that light, then drag it into position. Now go to Render>Render to check how the face is being illuminated. To change the colour of the lights, click the Colour Dot that appears at the bottom of the Light Control and choose a colour from the palette that appears

Now we'll set the document up for rendering. Go to Render>Render Options, select New Window and enter 1200 pixels (the height is set automatically). For surface detail, ensure everything is selected, and that Anti-alias is checked. To render the figure fully, click Render Now.

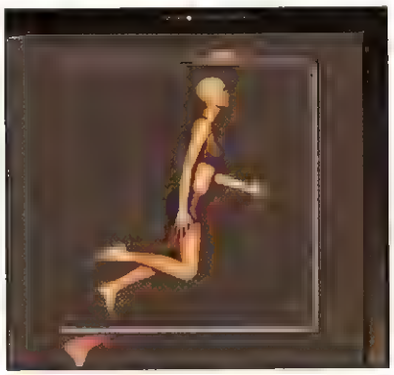


Save your render as Vic1.tif and save your Poser file. The render and the Poser file are contained on the CD for your reference. The pose is meant only as a guideline, so experiment before you commit yourself.

# Part 2: Extra renders

## Learn how to create more figures and renders for use in Photoshop

10 Using the lo-res Michael figure from the DAZ People sub-category, pose the figure as above using the techniques we outlined in the previous sections. Render the image at about 900 pixels high and make sure Anti-alias is checked. Don't worry too much about lighting, because this render will only serve as an outline shape within the *Photoshop* illustration. Save the image as mic1.tif.



11 Again using the low-res Victoria figure from the DAZ People sub-category, pose the figure using the same technique. Render the image at about 900 pixels high and ensure Anti-alias is switched on. Don't worry about lighting. Save the image as Vic2.tif.

# Part 3: Graphics and backgrounds

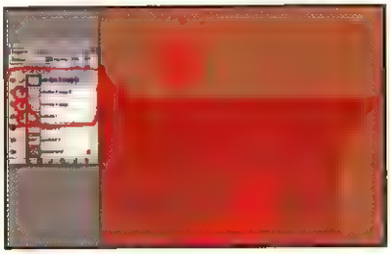
## Setting up a Photoshop background and adding a few graphic elements

12 Create a new document via File>New; set the preset size to Custom, the width to 1500 pixels, height to 1000 pixels and the resolution to 72 pixels/inch. Set the Colour mode to RGB. Don't worry about contents colour. Now you want to fill the document with the RGB colour values of R233, G190 and B154; set these by clicking the foreground colour icon on the Tool palette. Save the file as Ps_illo1.psd

13 Click the New Layer icon at the bottom of the Layers palette to create a new layer; change the foreground colour in the Tool palette to R218, G76 and B85. Using the Rectangular Marquee tool, select the bottom two-thirds of the document. Choose the Gradient tool, setting Foreground to Transparency and create a gradient. Call this layer Gradient 1.

14 Using the Elliptical Marquee tool and the Square Marquee tool, delete selections of the gradient so it resembles the image above. Once you've done that, create a new layer and call it Gradient 2, then make another gradient shape like the above image. Remember to save your file

15 Create a new layer and call it Circles 1. Now use the Elliptical Marquee tool to create a group of circles on this layer with a colour value of R245, G46 and B47 Set the opacity for this layer to 35 per cent in the Layers palette



16 Drag the circle layer in the Layers palette to the duplicate layer icon – do this three times. Position each layer so the circles look something like the above image. Use the Move tool to position them on the Tool palette, then go to Edit>Transform>Rotate to rotate the circles so that they don't look like they're all pointing the same way. Now link all the circle layers in the Layers palette, and go to Layer>Merge Linked to make them all one layer. ›

# Part 4: Facial detail

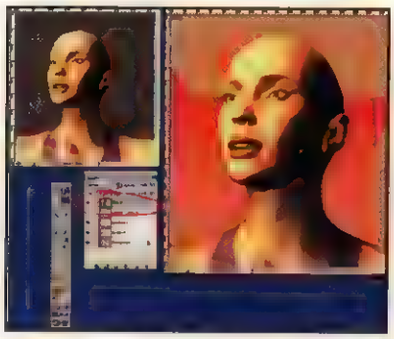
## Using the portrait render of Victoria, we'll place her over the background and manipulate skin tones

### Pen tool

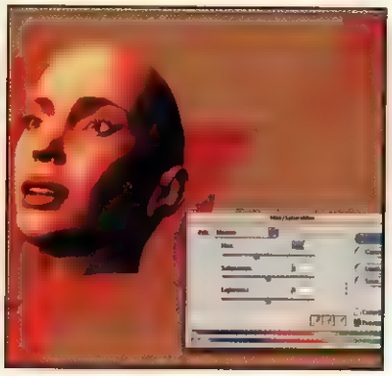
The Pen tool is a hugely underestimated tool in *Photoshop*, enabling you to create clipping paths and shapes just as quickly and efficiently as in FreeHand or Illustrator. The Make Work Path feature is great if you need to make a path of a shape that's already in your image. Just create a selection, then use Make Work Path in the Paths palette to convert your selection to a clipping path.

### Working for print

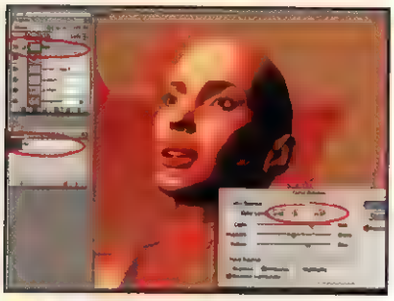
For this tutorial, we're working with *Photoshop*'s bitmap rather than vector tools. However if your client is unsure what size to work at, it may help to use vectors instead, you can then easily resize at a later date. Resizing bitmaps isn't a problem when downsizing, but magnifying a bitmap will generate unwanted softening and pixelation.



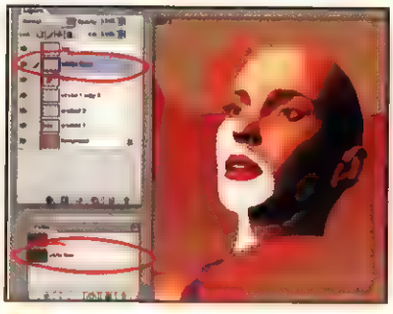
Open Vic1.tif and go to Selection> Load Selection. Within the Load Selection dialog box, make sure the source document is vic1.tif, the channel Alpha 1 and the operation New selection, then click OK. Edit>Copy, then Edit>Paste into the background we've created. Call the new layer (the one Victoria is in) Vic 1 and position her as above.



Rotate Victoria's head to the right, so she's looking slightly upwards. Delete part of her neck with the Elliptical Marquee tool, as shown, then open Image>Adjustments>Hue and Saturation, set the Hue to -25 and click OK.



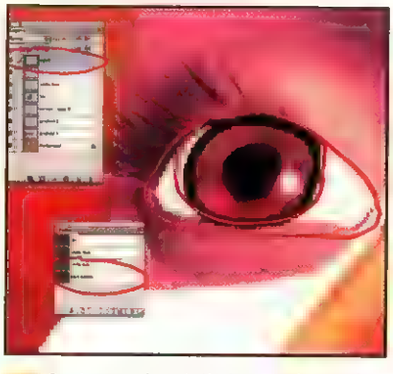
Using the Pen tool, create a clipping path around Victoria's lips, then turn the path into a selection. Remember to name your clipping path – call it Lips and then copy and paste it so that the lips are pasted into their own layer. Call the new layer Lips. Adjust the Saturation in the Hue/Saturation dialog box to +46. Now open Image>Adjustment> Colour Balance and OK the mid-tones at +46, 0, +37



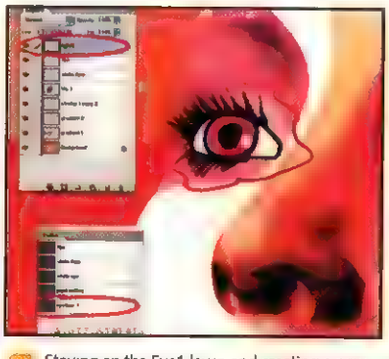
Create a new layer between the Vic1 layer and the Lips layer, and call it White Face. Using the Pen tools, create a clipping path like the shape above around the left part of her face. Turn the path into a selection and fill it with the colour white. Call the path's layer White Face.

Going back to the Vic1 layer, draw a circular selection around the right eye and then set the colour balance for the red mid-tone to +82 – this helps suggest the face is being built out of shapes. Make sure you're still saving your document.

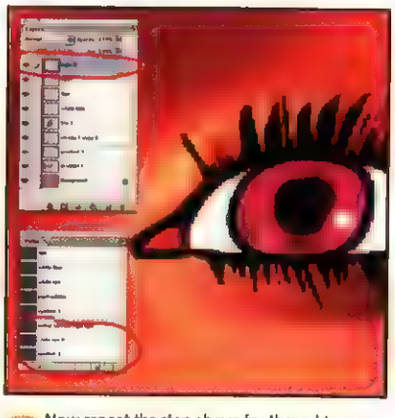
Staying with the Vic1 layer, make a simple lasso selection around the left eye and, using Hue and Saturation, set Hue to -27, Saturation to -21 and Lightness to +11. This helps add a bit of tonal colour range to the face



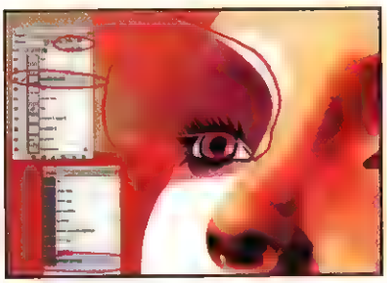
Create a new layer in the Layers palette and call it Eye1. Create a path in the Paths Layer palette and call it White Eye. Next, create a clipping path around the whites of the left eye. Now fill it with white. Create another paths layer and call it pupil outline. Create a path around the pupil. Now turn it into a selection and stroke the selection: go to Edit>Stroke Selection, 2 pixels thick.



Staying on the Eye1 layer, and creating a new paths layer on the Paths palette, make a clipping path around the eye to simulate eyeliner. Call the path layer Eyeliner1 and then stroke it with the colour black. Using the Lasso tool, loosely draw some eyelashes above and below the eye and fill the selection in with black. You may also want to fill in the iris with a pure black, and strengthen the white highlight by filling it in with white.



Now repeat the step above for the right eye – just number the paths layer respectively and create a new layer called Eye 2. With the iris, adjust the Hue and Saturation so it matches the left eye. To do this, you'll have to go back to the Vic1 layer and set the Hue to -26 and the Lightness to +17



Create a new layer and name it Purple Sweep, then place it above the Lips layer in the Layers palette. Using the Pen tool again, create a shape like the above image above the left eye and call the path layer Purple Sweep as well Turn the path into a selection. Use the Gradient tool to create a gradient with the colour R182, G44 and B98 to Transparent Set the opacity for that layer to 71 per cent.

Create a new layer at the top of the Layers palette and call it FaceShape1. Using the tools we've used already, create a black shape above the left eye, then make another new layer and call it FaceShape2. Create a red shape as above and set the Blending mode for this layer to Overlay in the Layers palette. Save your file.

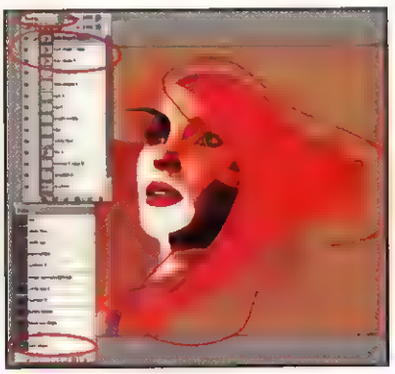
# Part 5: Finishing touches

## Now to complete the face and introduce a few figure elements

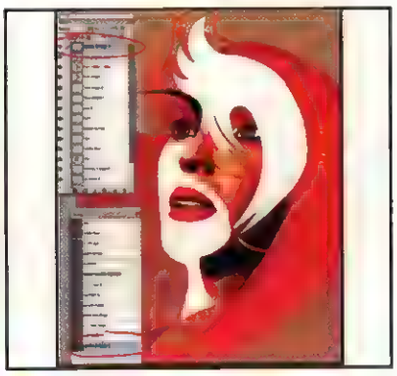
### Trends

You must be aware of different styles if you want to be a commercial artist but never blatantly rip off another illustrator or designer's work. Look and learn from them, and expand on what they do, but don't simply copy After all, to be a successful commercial artist, you really have to keep abreast of what everyone else is doing — surf the Web look at design and illustration mags, and check out profiles in magazines like our sister title, Computer Arts.

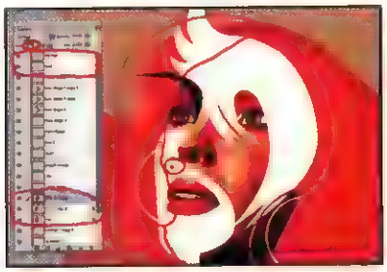
Create a new top layer in the Layers palette and name the layer HairShape1. Create a paths layer and give it the same name. Then, using the Pen tool, make a shape for the hair, using the image above as your guide. Turn it into a selection and fill the selection with a gradient; use the colours R215, G11 and B125 for the left of the gradient, and R215, G36 and B59 for the other end of the gradient.



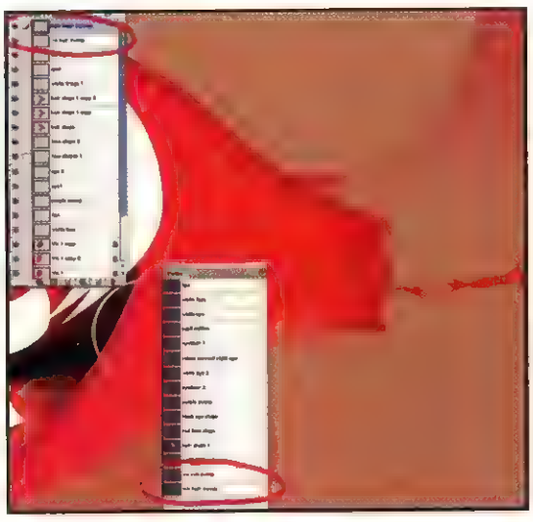
Now duplicate the HairShape layer and move the shape downwards and outwards towards the left, as shown, switching the Blending mode to Overlay. Repeat this process



Again, we'll create a new layer; make it the top layer of the Layer palettes and name it WhiteFringe1, then create a clipping path that looks similar to the above shape.



To finish off the face, add a beauty spot and some earrings. Then duplicate the Vic1 layer and use the Transparency layer lock in the Layers palette to lock the original layer. Fill it with a red colour Set the Blending mode to Overlay and offset the shape. Repeat this and check it against the above image. You may also want to make the layer a bit more transparent by adjusting its opacity to stop it looking saturated



## Final step

Finally, open Vic2.tif and Mic1.tif. Using what you've learned in the tutorial, copy and paste them into the illustration and create the effect you can see in the above image. Use the Transparency lock to help create a clean gradient within the figures shape, and refer to Ps illo1.psd on the CD as a guide.

# Photoshop & Flash
# DESIGN CHAPEL

Swedish illustrator Robert Lindström takes us through the making of his world-famous 'nun' desktop wallpaper, using *Photoshop* for line work and *Flash* for colouring

Regular readers of our sister title Computer Arts magazine might remember the name Robert Lindström from issue 82, when a showcase of his superb illustrative work appared. In that profile were featured several of the 'nun illustrations' that have adorned hundreds of desktops. Go to Lindström's site DesignChapel (www.designchapel.com) to refresh your memory.

In this tutorial, Lindström has created an original illustration which will form part of this 'nun series' – we follow him through the processes behind it, using a photograph, *Photoshop* and *Flash*.

The photograph this tutorial is based on was taken outside a chapel in Bonnstan, Skellefteå – which Lindström refers to as a "300-year-old churchtown in the north of Sweden." The model is Charlotta Lundqvist (charlotta@chalet.se), who runs the design firm Chalet Design and has also made the clothing worn by models in the series.

"The concept behind them is 'nuns' inspired by fashion and design," says Lindström. "Some of the 'nuns' are good but most of them are quite bad because of their sexy style, therefore they are rejected by the local priests – like the one in this image – The Rejected Nun."

He continues: "With this tutorial, I will show how easy it is to make great illustrations based on photos using the fast and easy-to-use Pen tool in *Photoshop*, and how to colour successfully in *Flash*. I have received hundreds of emails from people who have asked me how these illustrations are made, and my response is always that it's a very simple process.

The technique is perfect if you want to use good-looking illustrations on the Web too, because you have maximum control over the size of your images – the nun images at www.designchapel.com are all around 30KB in size."

According to Lindström, how good the illustration will be depends on how much time you can spend on it. "The most challenging part will be in Flash, when you need to set the different tones so it looks good. The details are very, very important. I recommend using a Wacom tablet for this tutorial, if you have one." >

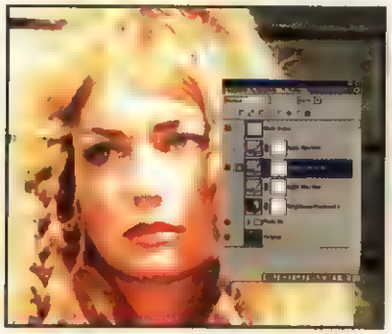
# Part 1: The rejected nun

## Over the next 25 steps, we show you how to create one of Robert Lindström's renowned illustrations

### Keep the nodes down

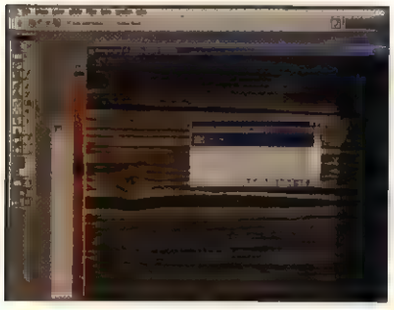
If your illustrations are made for the Web, avoid using too many nodes or it will result in a large file size. It's also important to plan your drawing in advance decide which elements of your illustration will be more detailed than other elements – which areas are likely to demand the most work? The background will not need as many nodes as the face and body for instance

Be sure that you are happy with your photo, because how smooth your illustration will be depends on how well you can see the details in the picture. Make a high-resolution scan of your negatives, giving you good material to work with We're using a 5000x3800-pixel photo.



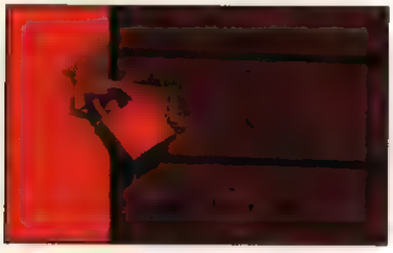
Our first task is to make different adjustment layers on top of the illustration, so we can see all different combinations of shadows and lights. We do a couple of layers with curves; two lighter (100/150, and one layer with 50/150) and one dark curve layer (150/100). We will use the lighter ones on all dark parts of the illustration, so we can see the lines, and the darker ones on the bright areas, just to achieve all the different shadows we are looking for.

Now we make a couple more adjustment layers on top of the photo; one with Brightness/Contrast (bringing a different tone and making the shadows even clearer), and three different Posterize layers (see steps 4, 8 and 12) Underneath the Posterize layer we also add a Hue/Saturation layer to take away all colour. This combination will be used on plain parts of the image. Don't use the Posterize layer too much – yes, it's easy to trace the image from here, but if you do this you won't get the right look to your image.



Before you start drawing you'll see that you don't have any layers under paths, but as soon as you start drawing you'll get a layer called Work Path. Double-click on that layer and call it 'The nun'. When your path layer is activated – which happens when you click on the layer and it turns blue – you will see all the layers you draw as white lines. If you don't want to see your drawn lines, simply click on the grey area underneath

Start to draw the backgrounds to get a sense of what shadows you are planning to use, and also to get used to Pen tool. You will soon get a feeling for drawing techniques in Photoshop, and how much detail you want to show. Use the Pen tool quickly, and use as little nodes as possible to get a smooth illustration Be sure to close all paths you are drawing; later on, when you come to put colour into the image, it is very important that every single part is closed so you can easily fill it with colour.

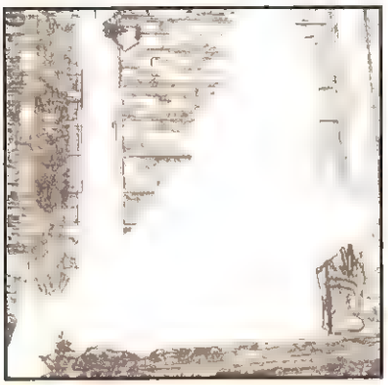


When you draw hard shadows and clear lines in the wood, change between the different curve adjustment layers to find the shadow version of your preference All paths you'll draw will now be collected to 'The nun' path layer. Use the Posterized layer to get a hint of where there are differences in the image that you might not be able to see that easily A combination of these two techniques should prove successful. If you work in the Posterize layer, put a clear red coloured layer with the Blending mode Multiply, and you'll easily see your Pen tool icon while drawing

When you are starting to draw more obvious objects like the model's bag (which we want to have a colour, and not be in the background), start drawing around the objects as much you can in the original photograph – no curves or other layers should be on We need to produce a clean drawing

After you have drawn around the bag, start drawing paths over light and dark elements on the bag. Draw any areas of detail that you think would make a difference to the picture – all visible shadows and light areas. Again, no adjustment layers should be on

When you have finished drawing over the original picture, turn on some of the adjustment layers: Curves, Contrast/Brightness and the Posterized layer, together with the Hue/Saturation to get it black and white. Which combination you use depends on what effect you're looking for and where you are drawing. It's up to you as an artist to decide how much detail you want to include

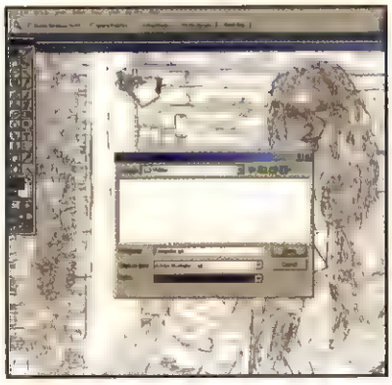


10 When the background is complete, you are ready for the 'nun'. Use the same procedure here as on the background. The more work you do in *Photoshop*, the less you need to do in *Flash*.

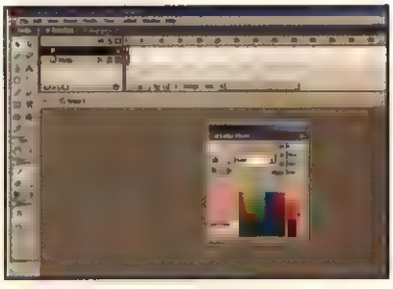
11 Make your lines as simple as possible. The stripes on her legs, for example, are made with very few nodes, and most of them with only two or three anchors. The mix of highly detailed areas with simple, clean elements is a strong combination.

12 To get a feeling for the tones and shadows on her braids, we are using the Contrast/ Brightness adjustment layer. The hair is a very difficult part of the drawing due to its variations, but for now we'll just keep going with the paths.

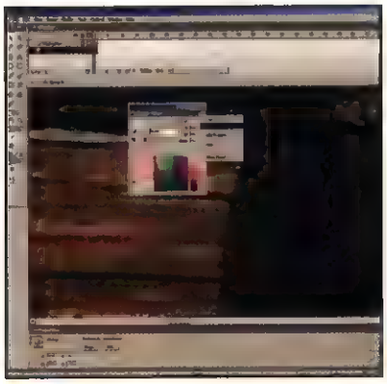
13 The most detailed area is her face. This part is very important; it needs to be as smooth as possible. Here you need to try as many combinations of the adjustment layers as you can to find the perfect lines that we're after. At this stage, you won't know if you've succeeded yet; you'll find this out when you start adding colour



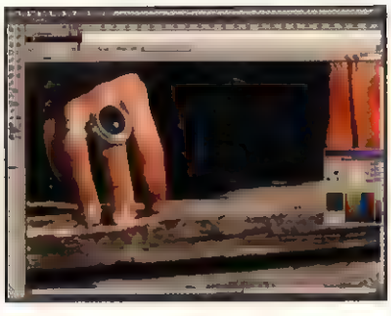
14 When we are done with the lines, we'll export our vector lines so we begin the colouring process. Choose File>Export>Path To Illustrator. Be sure that you've chosen 'The nun' layer, then export it as an AI file



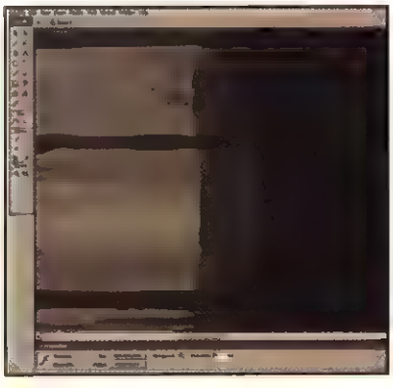
15 Note that you cannot import an AI file directly into Flash – you have to import the file into FreeHand (or Illustrator) first. Open a new file in Flash, around 1280x1024, then copy the graphic from FreeHand into Flash. Go to Edit>Select All and then break it apart (Ctrl+B) many times until you are just left with the lines. Choose Hairline under Properties, then change the Alpha value of the lines to around 40, so you have the lines as guides when you start colouring.



16 Paste the image (not the hi-res one – use a reduced version so you don't get large file size) in a new layer under the layer with your illustration This new layer will help you choose which colours to fill areas with



17 When you start colouring, you'll use the Color Mixer. First, change from RGB to HSB, because you will be making very small changes in the colours when you work. When you have two areas next to each other, and you want to create a delicate change in tone, just vary the per cent of blue – use the 'B' setting in the Colour Mixer (0 is the darkest and 100 is the lightest). Using small differences in tone will create a smooth illustration

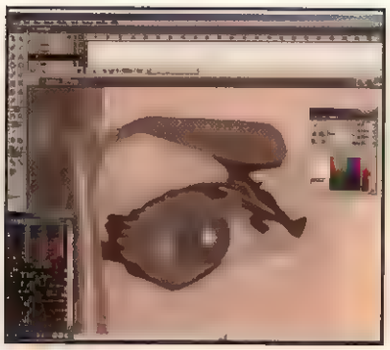


18 Start colouring the background. We want a clean but highly detailed background, which leads us to use a greyscale The darkest grey is quite bright – H:20, S:7, B:30 – as we also want brightness in the details. ›

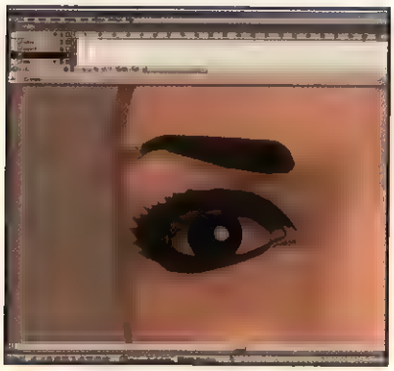
### The photoshoot

It pays to spend time planning the photography before you arrive at your shoot, however informal. Think about the background you want and other details such as clothes, props and hair. Always treat it as a 'real' photo session.

19 The colouring technique is very simple. Start to fill different areas with the colours of your choice. Make small changes in the Colour Mixer (B) to get different levels of colour.



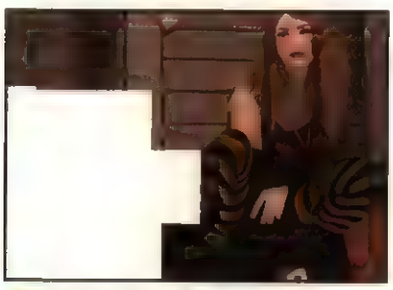
20 On the spots, you want a particularly smooth result – group that element (Ctrl+G) and double-click on it, so you only have your chosen element to work with. Take the Lasso tool (L) and draw a selection where you want the graphic to be lighter or darker, changing the B setting in the Colour Mixer by 1 per cent up or down



21 Keep working with different tones until you're happy with the result. Try to view your work as an illustration, rather than copying a photo – this is the only way to get the finish you are looking for. Try to find new solutions on small details, which will help create an original piece of work.

22 Check how your illustration looks from a distance – do this several times so that you don't waste time on areas that people won't see. To get rid of the lines, just select all (Ctrl+A) and change the Alpha value of the lines to 0 in the Colour Mixer.

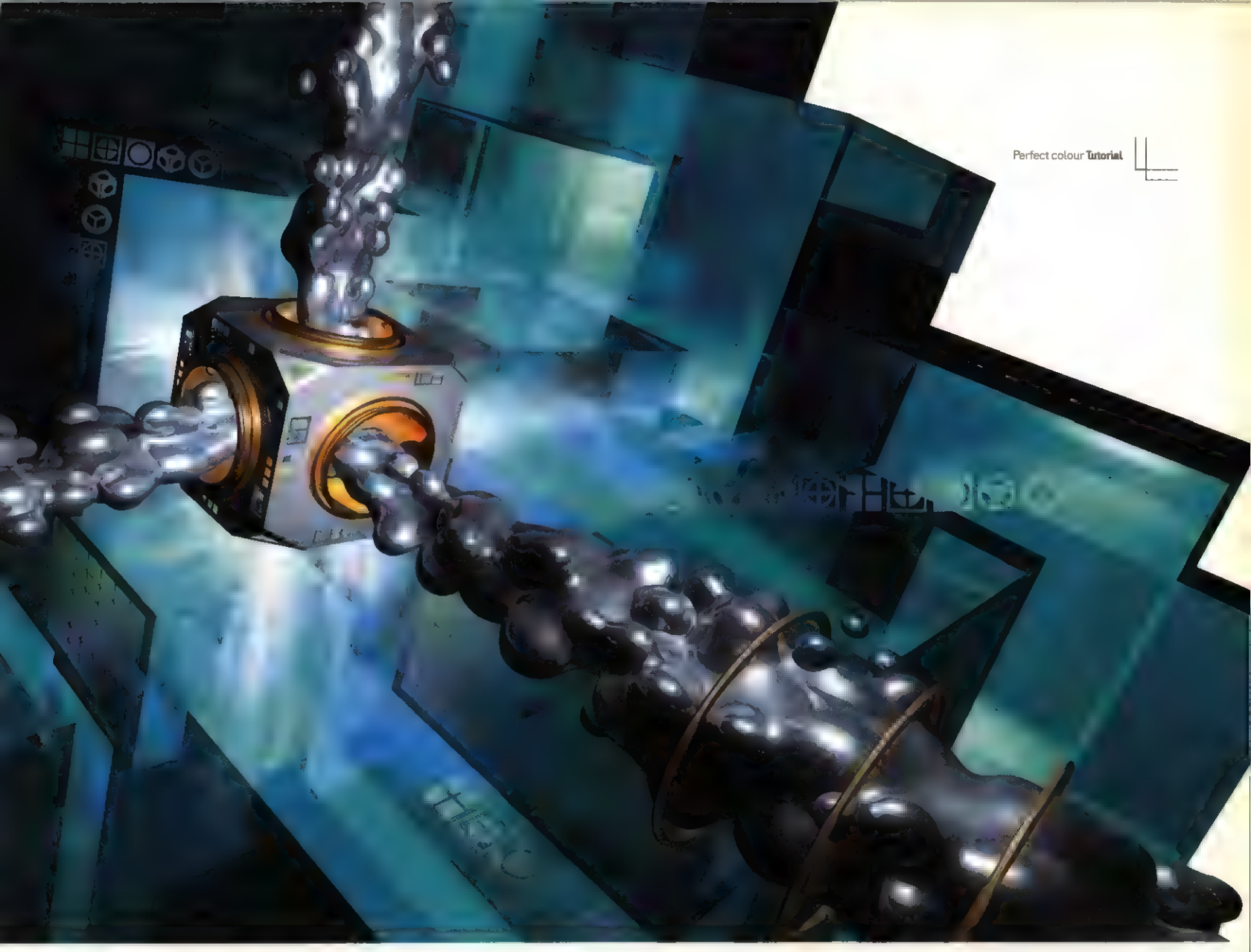
23 When all areas are filled with colour, start going through all the elements you have created. Do the lips need more light? Does the bag seem too yellow? Would you like to have shadow on the stripes on her legs? How does the hair look? It's at this stage that you begin stamping your own style on the illustration – it's the last creative touch



24 To get the finished image ready for print or publishing on the Web, Lindström has his own special technique. Put the screen resolution up as high as possible, zoom in on certain areas, take screenshots of these areas of the image in Flash and bring them into *Photoshop* for compositing together like a puzzle. Alternatively, you can export your image from Flash as an EPS, but be aware that this may affect the colour tones you have worked on previously. Try both techniques until you achieve the desired effect

## The final step

Back in *Photoshop*, all that's left are a couple of small colour treatments, such as reducing the colour using a Hue/Saturation adjustment layer. To complete the illustration, Robert Lindström scanned in some scratches from a broken CD cover, and used these to add a touch more detail. The result is a professional illo that's undoubtedly in Lindström's trademark style, both visually and in terms of content: it has strong use of colours and a strong theme, as you'll see when you compare it to the full series of 'nun' illustrations at www.designchapel.com. Experiment with the techniques, use a mix of original photography and textures, and vary the colour schemes and combinations to generate imagery in your own style. ■



# Perfect colour

This illustration and tutorial are unlike any we've worked on before. So what is MetalFX and how did we use it? Here we explain the process, which begins with a stunning illustration by Canadian illustrator Derek Lea…

Take a good long look at this image and ask yourself: 'Why does it work?' The actual colour palettes are minimal and there are very few main elements in terms of composition. By using three basic colours – greys, blues and golds – we keep the image compelling without making things too busy. The simple elements like the metal, cube and geometric background are testament to this as well.

We created interest in the background by introducing coloured gradients into a very monochromatic blue environment. But even the gradients were hue shifts of the blues used, going towards green in one case, and towards purple in the other. The use of grey in the metal avoids visual distraction, and enables your eye to be carried toward the cube. Your eye is always drawn to this because of the contrast between the silver and gold colours, as well as the small bright lights and the three streams of liquid metal.

What could be a more appropriate image than a space-age factory producing liquid metal? The subject is perfect for what you'll learn about spot colour channels used in the new metallic process created by MetalFX Technologies. In addition to learning how to create an overall metallic channel, we'll touch upon how to create HoloFX and LiteFX within that channel.

As far as techniques go, you'll make in-depth use of a number of *Photoshop* selection tools like channels and paths, plus extensive use of layers, Blending modes, adjustment layers, layer sets and layer masks. We'll also use *Illustrator* files within *Photoshop* as the basis for various selections and layer contents.

Before we start recreating this illustration, turn the page for more information on MetalFX (www.metal-fx.com), where we outline what it is and how Derek Lea used it to create our illustration.

# Metal FX in depth

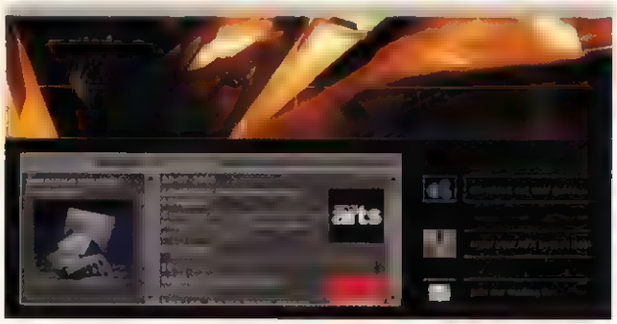
Illustrator Derek Lea created this image with MetalFX in mind, generating an illustration with spot channels ready for the effects to be applied. Our tutorial outlines Lea's process in full, from the expert creative process in *Photoshop* to preparing the metallic effects. To understand more about what he's done you'll need a little background info on MetalFX...

Making your product stand out from the crowd is an essential ingredient of success. Whether you're working with packaging, labels, promotional materials or magazines, two techniques that have long proved to enhance a product's presence — when used well at least— are metallics and fifth colours.

MetalFX is a new technology developed to keep the costs of metallic printing down while creating superb effects. The process has been used successfully by leading brands such as Safeway, Morrissons and Sara Lee, but you won't have seen it in many magazines before. Effects available include metallics, holographic effects, HoloFX (which make parts of an image appear and disappear) and LiteFX (where parts of the image appear to change colour).

The primary reason for MetalFX's speed and cost-effectiveness is a specialised base metallic ink that is used on complete or selected areas of a document, before being overprinted with CMYK inks to create the rich colours. The process involves just one pass through a standard five-colour printing press to create hundreds of metallic colours, unlike other metallic and fifth-colour techniques. This technique is compatible with printers worldwide — you just have to check with your local print house.

The entire process is facilitated by the MetalFX kit, a collection of software, swatches and actions for a number of graphics applications. A PDF user guide also explains in detail how the process works with *Photoshop*, *Illustrator*, *QuarkXPress*, *InDesign*, *PageMaker*, *FreeHand* and *ArtPro*. In the following tutorial, you'll get some insight into using the kit.



The MetalFX site features a product overview, news and a downloadable PDF user guide – www.metal-fx.com

It may seem daunting at first, but the company offers technical support to make sure the technique and results are accessible to all. One customer, Wyndham Foster at Three Sixty Design, had this to say: "MetalFX turns the whole concept of metallic printing on its head. It has given us the edge and enabled us to create unique, innovative designs for existing clients, and has attracted interest from new clients who are looking for that USP to enhance their product profile."

## Our illustration

As you'll see, this process was used successfully thanks to the close collaboration between Derek Lea and MetalFX. The process started when MetalFX sent Lea some of his own work after the metallic treatment

"What I noticed straight away was that there is almost no metallic ink printed underneath dark areas and in light areas like hilights. The metallics are to affect all of the tones inbetween the extreme shadows and hilights." Keeping this in mind, Lea worked on the intermediate tones in the image, using ones that would display the effects in the best way. "I read the PDF user guide and talked to MetalFX about how to implement LiteFX and HoloFX. What seemed daunting at first was easy once I actually got down to doing it.

"The actual creation of the MetalFX spot channel was quite effortless. I had a good look at the nuts and bolts of the *Photoshop* action that MetalFX supplied me with [on the CD], and it seemed very thorough. Usually I shy away from anything automated, but in this case, the action worked perfectly."

After Lea had completed his incredible image, complete with channels, the illustration was sent to MetalFX for proofing and tweaking of the colour channels and sent to the printer. Read on for not only a fantastic tutorial on using *Photoshop*, but some insight into this exciting new process.

# Part 1: The background

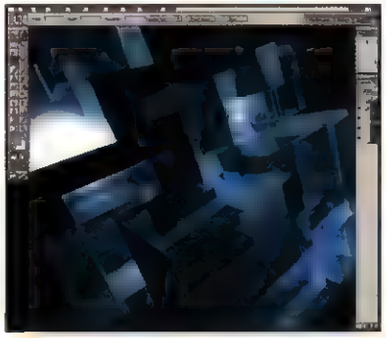
We'll start by combining images and stacking up layers to build the initial background, and then put alpha channels to work in creating some hazy light effects

### Foreground/ background

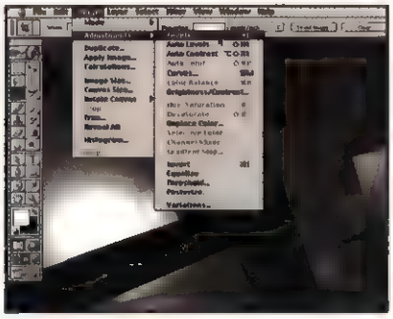
By default the foreground colour in *Photoshop* is black and the background colour is white Click on either swatch to access the picker to change the colour You can invert foreground and background colours by hitting the X key or reset them to their default colours by hitting D Clicking on a colour in the canvas with the Eyedropper tool will set the foreground colour to the colour you clicked on Holding down the Option key while doing the same thing will set the background colour

### Custom colours

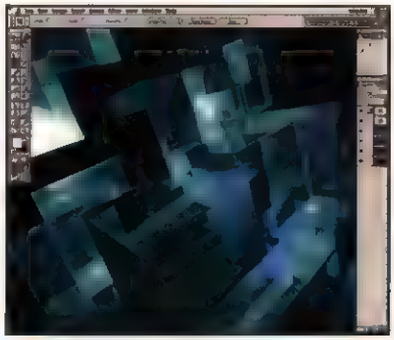
When creating imagery within a specific range of colours, like this illustration, it's nice to have custom colour swatches on hand – especially when using similar colours in the gradient fill of areas like the icon path selections. First you need to delete the existing swatches by dragging each one to the trash in the Swatches palette Then, sample colours from the image one at a time using the Eyedropper and click on the empty area in the Swatches palette to add a colour to it. Every time you add a colour to the palette you'll be prompted to name it first



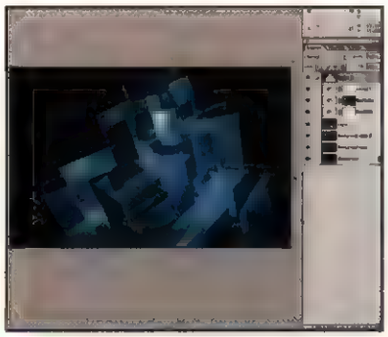
Open the file background.psd. Duplicate the background layer and change the mode to Overlay. Duplicate this layer too and choose Image>Adjustments>Levels from the menu. Using all channels, adjust the input levels to 0, 0 92, 242 Open the file background2.psd. Drag the layer into your working file and change the mode to overlay.



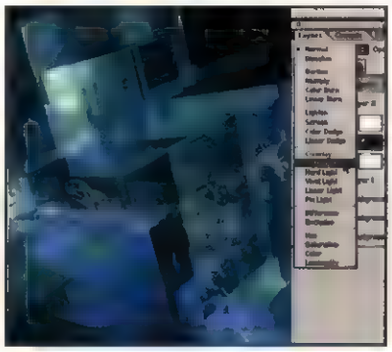
Reduce the layer opacity to 75 per cent. Create a new Hue/Saturation adjustment layer. Increase the Saturation by 33 and the Lightness by 9. On the bottom layer, select all (Command+A) and copy (Command+C). Create a new alpha channel in the Channels palette and paste (Command+V). Choose Image>Adjustments>Levels from the menu



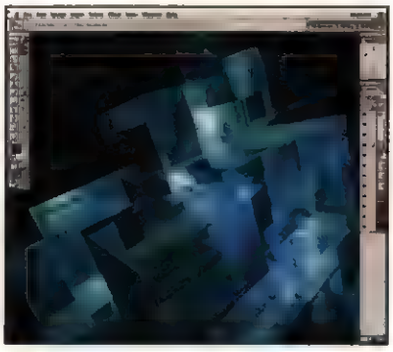
Adjust the input levels sliders to simply increase the contrast of the channel. Generate a selection from the channel and select the top layer in the Layers palette. With the current selection active, create a new Hue/Saturation adjustment layer. Adjust the Hue to –27 and increase the Saturation by 58 Create a new Levels adjustment layer.



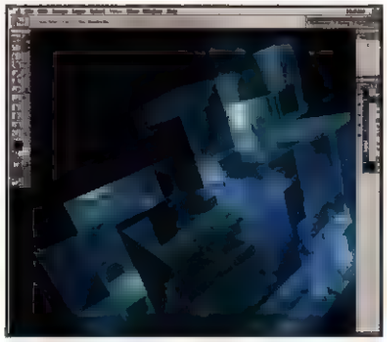
Adjust the input levels of all channels until they read: 6, .97, 244. Use the Pen tool to draw closed paths around the areas outside of the main shape, name the new path 'bkd'. The left path should contain the shapes at the upper left Generate a selection from the path. Create a new layer and fill the selection with a dark colour sampled from the background.



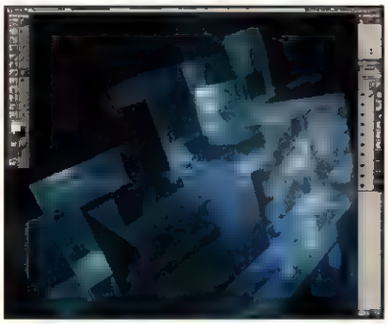
Open the file ether.psd. Select all and copy Create a new channel in your working file and paste into the new channel. Generate a selection from the channel and create a new layer in the layers palette Fill the active selection with white and deselect. Change the layer opacity to 44 per cent and the Blending mode to Soft Light.



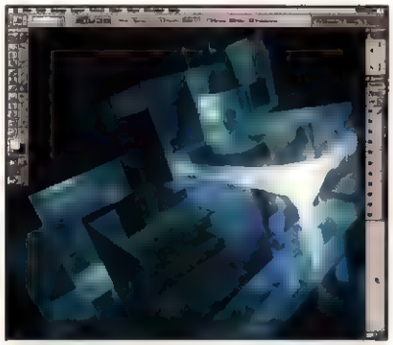
Duplicate the layer, reduce the opacity to 35 per cent and change the mode to Overlay. Choose Filter>Blur>Gaussian Blur from the menu. Enter a blur radius of 5 pixels. Duplicate this layer, change the mode opacity to 100 per cent and use the Gaussian Blur filter again. Create a layer set and add these three ether layers to it



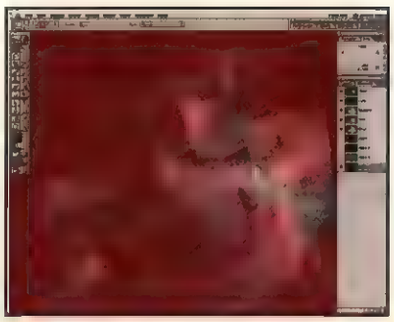
Add a layer set mask and choose the Radial Gradient tool with a foreground colour of black and a setting of foreground to transparent. Use the Gradient tool on the layer set mask to blend the three edges of the ether layers into the background Reduce the opacity of the set to 77 per cent. Create a new alpha channel in the Channels palette



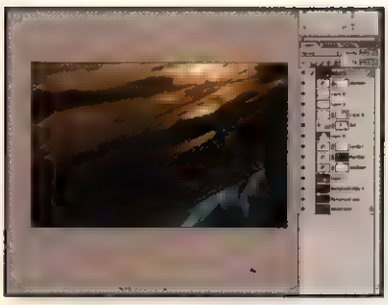
Set your foreground and background colours to black and white With the new channel selected, choose Filter>Render>Clouds from the menu. Generate a selection from the channel and create a new layer in the Layers palette. Select the Radial Gradient tool with the same settings as earlier and a foreground colour of white. Draw a gradient within the selection, overlapping the ether area.



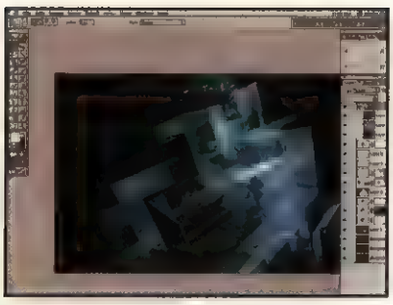
Deselect and add a layer mask. Use the gradient on the mask with a black fill colour to soften the effect around the edges. Create a new layer and use the Polygonal Lasso tool to draw a selection that is roughly the shape of the ether. Now draw a Radial Gradient with a white foreground colour inside the selection and deselect.



10 Reduce the opacity and apply the Gaussian Blur filter with a radius of 35 pixels. Open the file frax.psd. Select all and copy. Create a new alpha channel in your working file and paste. Move the pasted selection within the channel so that it overlaps the ether. Generate a selection from the channel and create a new layer in the Layers palette.



11 Draw a white to transparent radial gradient inside the selection. Deselect and change the Blending mode to Overlay. Create a new Hue/Saturation adjustment layer and increase the Saturation by 18. Open the file sky.psd, and drag the image into your working file as a new layer Use Free Transform (Command+T) to rotate, skew and distort the perspective of the new layer.



12 Reduce the layer opacity to 15 per cent. Create a new layer with a Color Blending mode and fill it with a blue colour sampled from the background. Duplicate the layer with the sky image and drag it to the top of the Layers palette. Change the mode to Overlay and the opacity to 82 per cent. Create a new layer set and add these top three layers to it

# Part 2: Adding elements

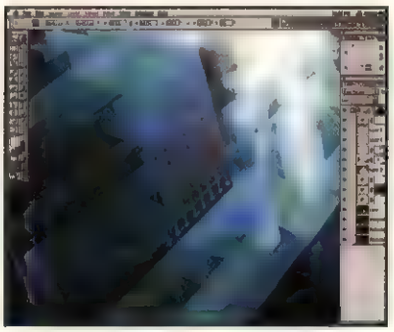
## By incorporating shapes from *Illustrator*, we'll add some gridwork and icons to the image, then introduce the previously rendered 3D cube

### Naming paths

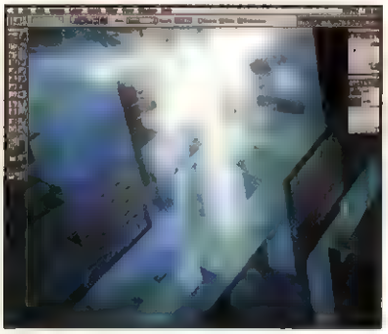
When you begin drawing with *Photoshop*'s Pen tool, by default a new path is created in the Paths palette called 'work path'. When the path becomes inactive, and you start to draw with the pen tool again a new path is created, again called 'work path', which replaces the old one. One way to save your paths is to name them. You can do this by simply double-clicking a path icon and entering a name in the resulting dialog box. Once a path is named it will not be replaced by any new work paths.

### Shift-dragging

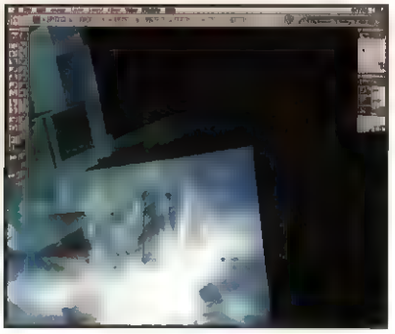
In parts of the tutorial – when we bring the liquid metal in as new layers, for instance – you'll notice that we tell you to hold down the Shift key while clicking and dragging a layer from one file to another. Doing this preserves the layer's horizontal and vertical position in the file. For it to work properly, both the source and destination files must be exactly the same size and there must be no active selections.



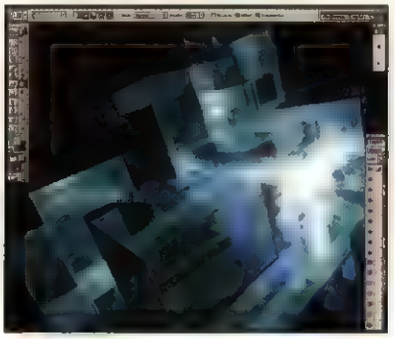
13 Generate a selection from the 'bkd' path you created earlier. With your new set selected, choose Layer>Add Layer Mask>Reveal Selection from the menu. Open the file grid.ai in Illustrator, select all and copy. Back in *Photoshop*, paste (Command-+V). Choose Path from the Paste dialog box. Select all points of the path and use Free Transform to distort and reposition it.



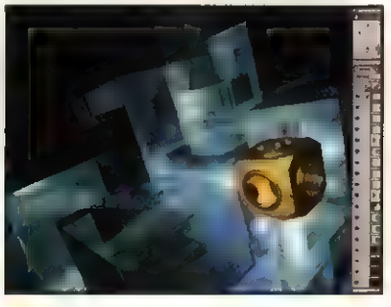
14 Paste again to place a second grid into your path. Use Free Transform to distort it as well and place it to the right in the image. Generate a selection from the path and create a new layer in the Layers palette Select the Radial Gradient tool, still set at Foreground to Transparent. Choose colours that complement the image, and create some gradients on the new layer within the active selections.



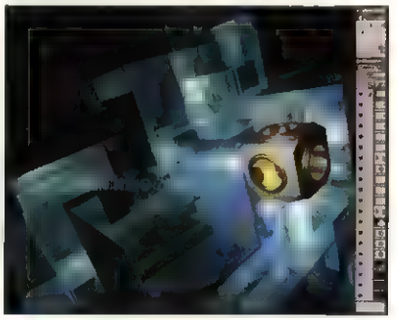
15 Open the file icons.ai in Illustrator, select all, copy, and paste it into *Photoshop* as a new path. Duplicate elements and create a vertical line of icons as well. Use Free Transform to make the shapes follow the angles in the background. Paste again to add some more icons Resize them, add duplicates and use Free Transform where necessary to adjust certain duplicate icon paths.



16 Generate a selection from the path and create a new layer. Again use the Gradient tool within the selected areas on the new path to introduce some colour to these areas. Use the same colours you used for the grids, as well as any others you think will complement the image. Deselect



17 Open the file cube1.psd. Generate a selection from the alpha channel. Choose Layer>New> Layer Via Copy from the menu. Hold down the Shift key and use the Move tool to drag this layer into the working file Open the file cube2.psd and follow the same procedure to bring this cube into the working file so that it overlaps the previous cube exactly.



18 Use the Pen tool to draw closed paths around the portals on the cube. Generate a selection from the path and click on the Add Layer Mask button in the Layers palette Duplicate the silver cube layer and move it to the top in the Layers palette. Change the Blending mode to overlay. Create a new layer

# Part 3: Embellish the cube

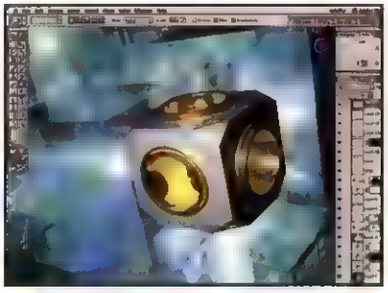
Using *Illustrator* and *Photoshop* together, we'll now add some lights and panels to our cube, giving it a futuristic feel and providing some areas to employ HoloFX later on

### Alpha channels

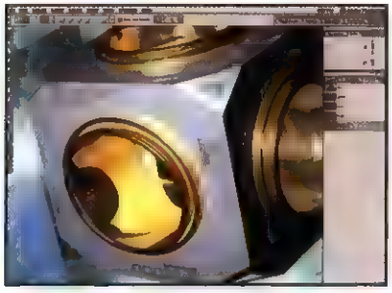
You can create a new alpha channel in the Channels palette by either clicking the Create New Channel button or choosing New Channel from the Channels palette menu. Once you've edited your alpha channel, you can generate a selection from it, by selecting the channel and clicking on the Load Channel As Selection button or Command-clicking the channel's icon in the Channels palette.

### Layer sets

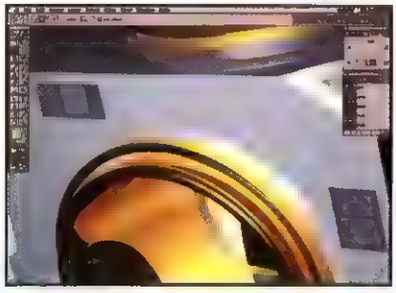
Layer sets are a great way to group individual layers with individual masks and preserve their masks and Blending modes. One main advantage is that you can add a layer mask to the set and mask the entire group of layers without affecting their individual masks. It's also possible to alter the Blending mode and opacity of an entire set. When you add layers to a set, to keep them in order drag them onto the layer set icon from top to bottom.



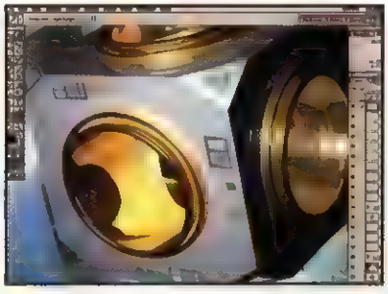
19 Use the Polygonal Lasso to draw a selection around the main triangular corner. Use a linear gradient of white to transparent inside the selection on the new layer. Deselect. Draw a smaller triangle selection inside the previous one, then fill it with a linear gradient of yellow to green. Deselect and do this for the remaining visible triangular corners.



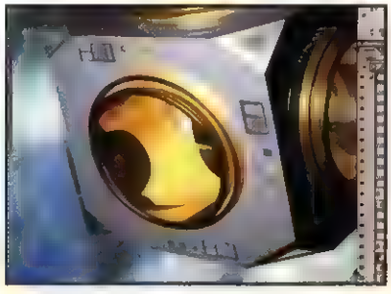
20 In Illustrator, open the file panels1.ai, select all and copy. Paste into your working *Photoshop* file as a path. Select all the subpaths using the Path Selection tool and use Free Transform to distort the path until it fits perfectly on the front of the cube. Use the Direct Selection tool to select the outer-most rectangles only, and generate a selection from them.



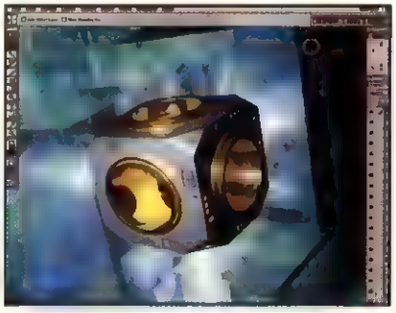
21 Create a new layer and fill the selection with a darker grey colour. Use the Direct Selection tool to select some of the large inner rectangles in this area and generate a selection from them. Fill this selection with a lighter grey. Now use the Direct Selection tool to select the remaining rectangles in the panels and generate a selection from them.



22 Fill the selection with a light green and deselect. Create a new layer. Now use the Direct Selection tool to select the squares one by one and generate selections from them. Fill these selections on the new layer with brighter colours. In some instances, select three squares at a time and fill them with a gradient.



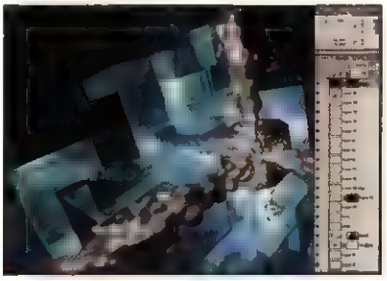
23 When you're finished, Command-click this layer to generate a selection from its contents. Create a new layer with a Blending mode of Overlay, and, with the current selection active, choose Edit>Stroke from the menu. Enter a width of 1 pixels and set the colour to white. Leave the Blending mode set to Normal and the opacity at 100 per cent.



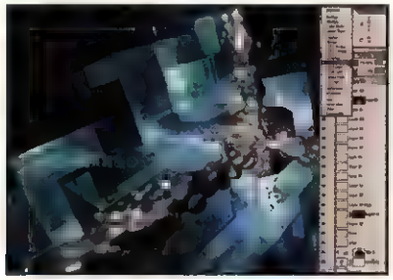
24 Open the file panels2.ai in *Illustrator*. Select all, then copy and paste it into *Photoshop* as a new path. This time, use Free Transform to position it over the right side of the cube. Now repeat the same process to create a series of layers containing coloured elements for this side of the cube.

# Part 4: Liquid metal

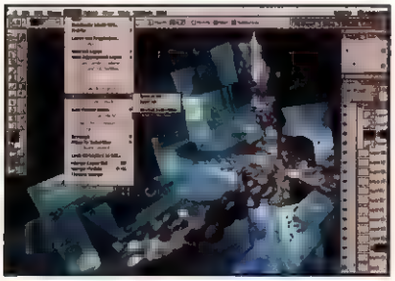
Learn to create gleaming streams of liquid metal by combining different finished renders of the same objects in *Photoshop*, using different Blending modes, layer sets and masks



25 Open the file metal1.psd. Hold down the Shift key and use the Move tool to drag the layer into your working file. Duplicate the layer, change the Blending mode to Screen and the opacity to 12 per cent. Add a layer mask and use the linear gradient with a setting of Foreground to Transparent and a black foreground colour to mask out the top and right side of the layer.



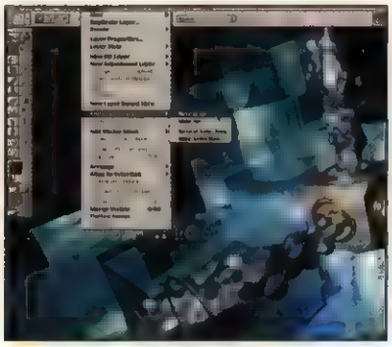
26 Open the file metal2.psd. Use the Move tool while holding down the Shift key to drag the layer into the working file. Change the Blending mode to overlay. Open the file metal3.psd and bring it into your working file again using the Move tool and Shift key. Change the Blending mode to Soft Light and reduce the opacity to 59 per cent. Create a layer set.



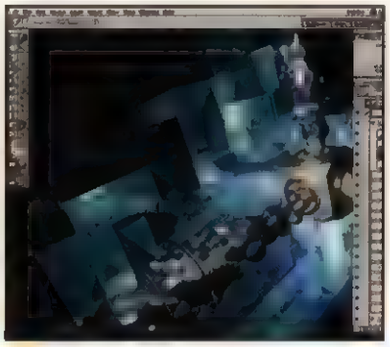
27 Add all of the liquid metal layers to the set in their current order. Use the Pen tool to draw a closed path that covers all of the liquid metal overlapping the centre of the cube and goes off into the distance, so that only liquid metal that flows from the portals is outside the path. Generate a selection from the path and choose Layer>Add Layer mask> Hide Selection from the menu.

# Part 5: Metal FX

Once we make the metal dance through some hoops, we'll use the MetalFX actions supplied on the CD while creating and customising a new spot channel



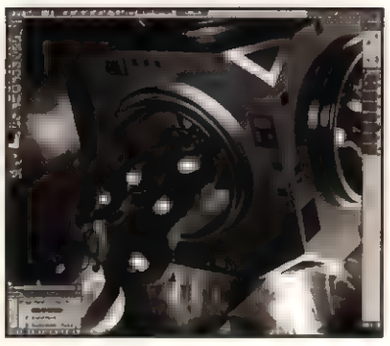
Open the file rings.psd and use the Move tool to drag the layer into your working file. Use the Move tool again to position the new layer so that the rings overlap the two streams of liquid metal on the left and the right. Command-click any liquid metal layer icon to generate a selection from it. Choose Layer>Add Layer Mask>Reveal All from the menu.



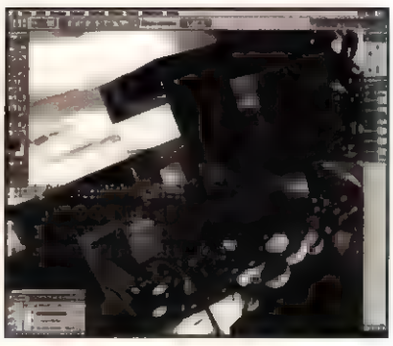
Use a hard-edged brush with a foreground colour of black to paint over any areas of the hoops that should be behind the metal. Click on the layer icon (not the mask icon) in the Layers palette. Deselect. Enable the Transparency lock in the Layers palette. Sample a yellow colour from one of the round portals in the image using the Eyedropper tool

Choose Edit>Fill from the menu. In the dialog box, specify foreground colour, a Colour Blending mode, and an opacity setting of 100 per cent. This will colour your rings to match the portals. Choose Layer>Flatten Image from the menu. Select all and copy. Create a new file, the same size as your working file, then paste and flatten the image.

In the Actions palette, load the MetalFX actions from the CD. Select the 'overall metallic' action and click Play. When the action is finished running, select all, copy, and return to your working file. In the Channels palette menu, choose New Spot Channel. Name the new spot channel MetalFX base, specify a colour of 10 per cent black and a solidity of 1 per cent.



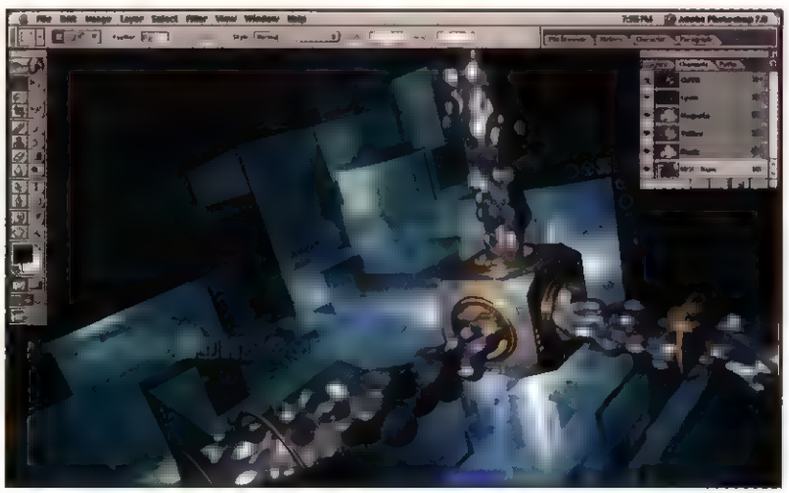
Select your new spot channel in the Channels palette and paste your converted image into the new channel. Hide the visibility of the CMYK channels for now. Drag your other alpha channels into the trash. In the Paths palette, select the path that was created from the Illustrator file panel1.ai. Use the Direct Selection tool to select individual subpaths.



Fill the selected areas with white for HoloFX and deselect. Generate a selection from your icons.ai path. Use the Gradient tool within the selected areas to introduce light grey gradients into the selections for LiteFX. Also, for LiteFX use the Path Selection tool to create duplicate icons in other parts of the image.

## The final step

**Generate selections from the duplicate paths and fill them with light grey gradients. When printed, these areas will be visible when the light on the paper surface changes angle. Enable the visibility of your CMYK channels. You'll notice that the image appears a little darker with your new spot channel visible. Finally, save your image in Photoshop DCS 2.0 format.**

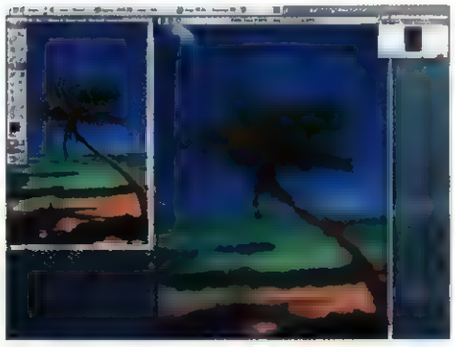


# Photoshop shortcuts

## In this Photoshop shortcut, we look at creating natural media images using the Art History brush, and show you the trick to using this often-overlooked tool successfully

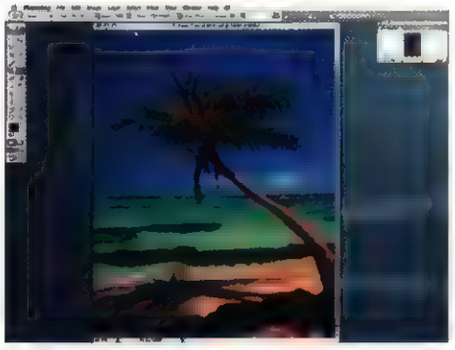
There are many ways to transform a photo (or a 3D render for that matter) and make it look hand-drawn or painted. *Photoshop* has a large number of tools fit for the job: you'll find most of these under the Filter menu. However, the process can be a bit hit and miss – you need to experiment a lot and use many different filters in combination, and what works on one image won't necessarily work on another.

Fortunately, there is a sure-fire way to create natural media images, and that's by using using the Art History brush. On first inspection, this tool may seem like a waste of time; it does what it says it does, but the results are often uniformly clichéd and samey. The trick to using the Art History brush is to add the variation manually, paying close attention to focus and the dynamics of the strokes. You can also use it in tandem with *Photoshop*'s other tools to generate some extremely realistic natural media effects.



Above is a typical experiment with the Art History brush. You get a uniform splotchy image that looks like it's been ruthlessly hand-painted by a robot. In fact, that pretty much describes what's happened – all you did was waggle your mouse. The reason it fails to look interesting? The detail is all smudged out and there's no variation in the brush strokes. You need to put this back in – it's vital for a decent hand-painted look.

We also created this image using just the Art History brush – but see how much better it looks. Notice that the focus has more detail than the background and other elements. The technique involves building up the effect in stages, and because the Art History brush always references the original unaltered image, you can easily control just what, where and how much detail is revealed.



First, splatter the image all over with a large radius brush, perhaps using the Dab or Loose Medium setting of the Art History brush. This is like an all-over wash; areas or general colour and shape are picked out, providing a background over which you start the real work of painting, revealing all that essential texture.

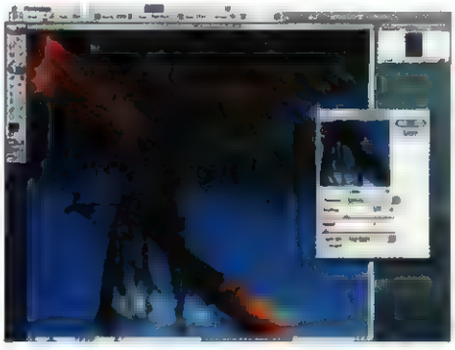
Next, reduce the brush radius and pick out the main objects in the image, perhaps by only painting their outlines. Now reduce the radius some more and start filling in the details within so that the shapes become more recognisable.

At this stage, you can fill in the details, but do so sparingly. Reduce the brush so that the details appear quite distinct from the rest of the paintwork, and then pick out certain details, such as edges, highlights and areas of high contrast and detail in the original. Leave low contrast areas with less distinct strokes.

You may need to reduce the Area setting of the brush at this point, too. Something like 10 or 20 pixels should do, although this will depend on the size of the image. A brush of just a few pixels can be used to add a few of the finest details, but at this point you have to be careful not to make the image look like a photo again. The small brush radius will tend to look quite harsh, but you can dampen and smudge this effect by using a larger brush set to a very low opacity – say 10 or 20 per cent. This helps blend in the strokes and stops them from looking out of place.

Because the brush generates new pixels as it moves across the canvas, you can begin with a fairly low-resolution image, enlarge it by around three or four times, and then set the new image as the source for the History brush in the History palette. When you paint, you generally won't notice the low quality of the original photograph.

You can vary the effect by applying numerous filters, such as Lighting Effects to create a striking oil-painted

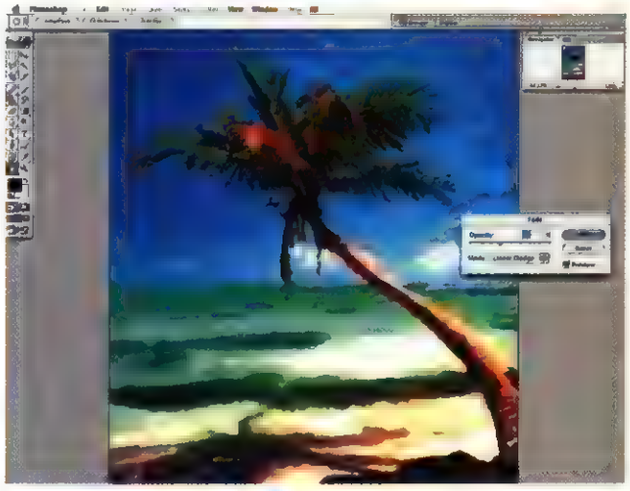


sheen, or Texturize to make it look as if it's been painted on canvas.

The results of the Art History brush on their own can be very good, but if you use the finished paintwork as a base for further filtering, you can achieve a wide range of looks. Here, we've applied the Watercolour filter, resulting in a much better image than if we'd simply applied the effect directly to the original photo.

You'll also find that reducing the opacity of the filter and applying it in Linear Dodge mode will help to improve things even further. ■

**THE TRICK TO USING THE ART HISTORY BRUSH IS TO ADD VARIATION MANUALLY, PAYING CLOSE ATTENTION TO FOCUS AND THE DYNAMICS OF THE STROKES**



# PHOTOSHOP TO INFINITY

We've teamed up with stock image giant Digital Vision and designer Jens Karlsson of Chapter Three to bring you full insight into how to create the layered masterpieces of the popular Infinity02 series. Read on for our biggest ever *Photoshop* tutorial...

Launched a year ago, Digital Vision's Infinity02 stock illustration catalogue (www.digitalvision.com) brought together work from some of the world's most talented illustrators, offering a range of futuristic and explosive imagery. Each artist demonstrated his/her own bag of tricks while working towards a common goal – to deliver cutting-edge imagery which the end user can make use of as a whole image or as individual layers. This opens up endless possibilities for customising Digital Vision images, which explains their increasing popularity.

Generally, each image in the Infinity02 collection consists of 3D elements, created with packages such as 3ds max, Softimage and Maya, rasterised typographic and linear elements from vector packages such as FreeHand or Illustrator, and manipulated photographic imagery in *Photoshop*.

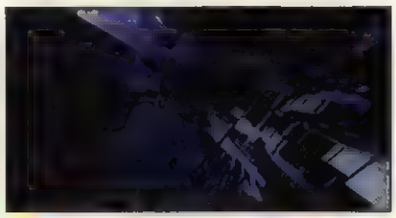
Following the step-by-step tutorial on the next few pages, we'll uncover the *Photoshop* techniques used to build up the image shown here. The files vital to the construction of this image – 3ds max renders, digital photography and vectors (all provided on the CD) – may not seem too impressive alone, but using *Photoshop*'s excellent Free Transform tools, colourisation methods, brushes, Blending tools and masks, we'll create a vivid and futuristic underwater environment. ›

# Part 1: Constructing the environment

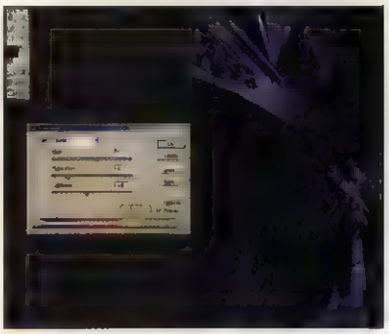
Create a complex, textured, abstract image using a simple 3D render and your copy of *Photoshop*

### Using a Mac?

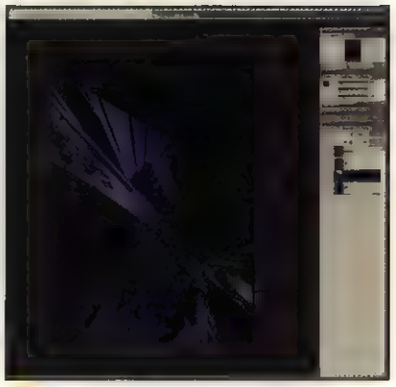
This tutorial was created on a PC. For Mac users simply Ctrl-click where it says right-click and hit Apple where it tells you to hit Ctrl.



Open the file 3d_metal.psd from the CD and save it on your hard drive – this is a 3D render that we'll turn into a highly textured image in *Photoshop*. (It doesn't take much expertise in 3D apps to create a render like this – experiment with your 3D package.) Load the selection of the image alpha channel (Select>Load Selection> Channel Alpha 1). Right-click on the selection and choose Layer Via Cut from the drop-down menu Name the new layer '01'. Select layer 01 and fill it with a solid black, then select the entire canvas by pressing Ctrl+A and Edit>Fill. Create a new empty layer (Ctrl+Shift+N), name the layer '16' and fill it with a solid R28 G17 B48, then set the Blending mode to Screen

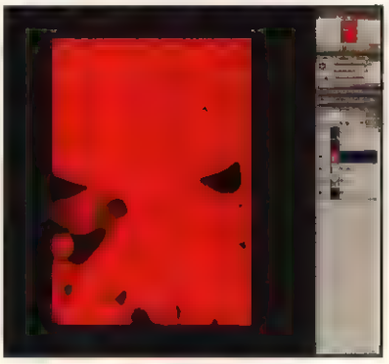


Next, we'll be using sections of layer 01 in multiple layers, but for now, make a back-up copy of layer 01 (Layer>Duplicate Layer), name the layer 'backup', place at the top of the layer stack, then hide it. Select layer 01 and press Ctrl+L to bring up the Levels dialog panel. Set the input levels (from left to right) to 19/1.00/237 and click OK. Press Ctrl+U to bring up the Hue/Saturation dialog and set Hue to 11, Saturation to -61 and Lightness to -14

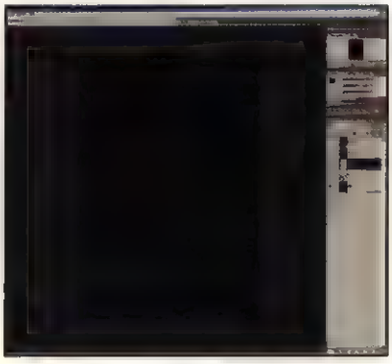


To transform the perspective of the metallic environment, highlight 01 and press Ctrl+T to bring up the Transformation handles. Right-click the handles, select Distort from the drop-down menu and replicate what you see in the screengrab above Hit Enter to render the transformation

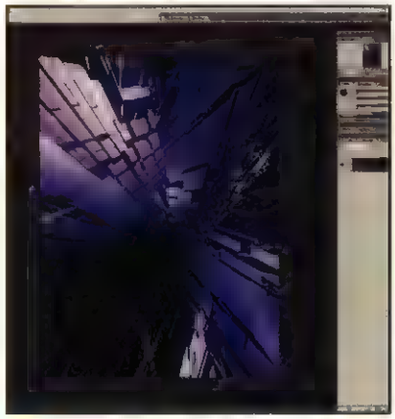
Select the Eraser tool from the toolbox and erase sections of layer 01, using a brush diameter ranging from 30-500 pixels and brush Opacity of 60 per cent to make it look like the image above. Duplicate layer 01, set the layer name to 'blur', set the Blending mode to Screen, then add Filter>Blur>Gaussian Blur with a radius of 19 pixels Merge the blur and 01 layers by pressing Ctrl+E



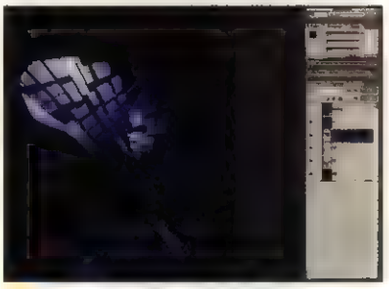
Duplicate layer 01, press Ctrl+A to select the whole canvas, then Filter>Blur>Gaussian Blur with a radius of 17 pixels. Set the Blending mode to Multiply and, using the Eraser tool with a diameter of 400 pixels and Opacity set to 80 per cent, erase the area marked red in the screenshot above



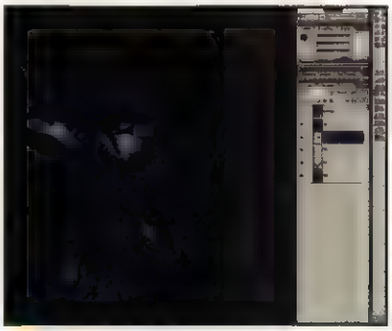
The result of all operations so far should match what you see here in this screenshot To adjust the colour of layer 02, press Ctrl+U and check the Colorize box, then set Hue to 200, Saturation to 79 and Lightness to 0 and press OK Name the layer '02'



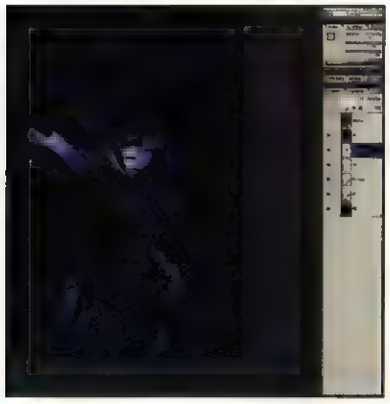
Open up the file called 3d_purple_metal.psd from your CD, then make a selection using the Free Lasso tool with a feather value of 25. Close the file



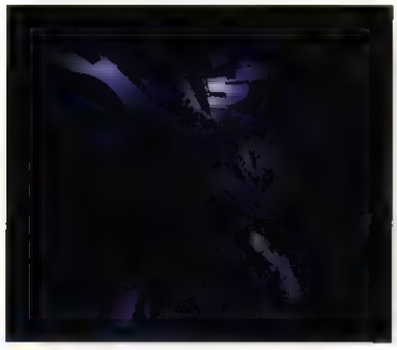
Paste the clipboard into our main composition, position it as in the screengrab above, set the Blending mode to Screen and name the layer 'temp 01'. Press Ctrl+U and set the following: Hue/Saturation – Hue: -32, Saturation: -28, Lightness: 0 and press OK. Press Ctrl+L and adjust the levels accordingly to 63/0.76/255, then adjust the Saturation of the layer by hitting Ctrl+U and inputting a Saturation value of -61 (leave the other values at 0)



Now duplicate the layer and name it 'temp 02'. Set the Blending mode to Soft Light and add Gaussian Blur with a radius of 17 pixels and press OK. Now merge layers temp01 and temp02 by pressing Ctrl+E, set the layer mode to 'Screen' and name the resulting layer 'boxes01'. Next, using the Eraser Tool from the toolbox, erase parts of boxes01 to make it look like our screenshot above

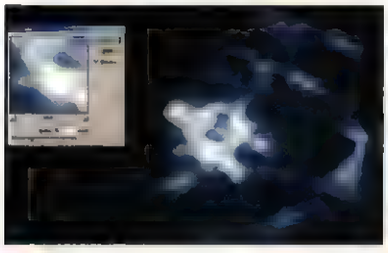


Next, using the Free Lasso tool from your toolbox with a feather of 10 pixels, make a selection like in the screengrab above, right-click on your selection, and from the dropdown menu choose Layer Via Copy



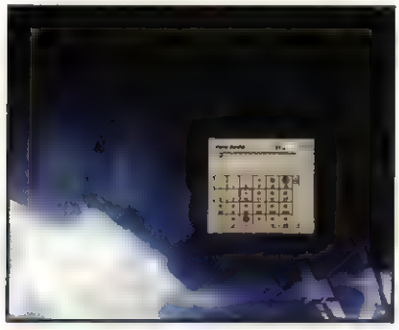
Name the layer 'part of boxes01', then press Ctrl+T to bring up the Free Transform handles. Distort the selection (as in the screengrab above, press Enter to render the selection, then set the layer Opacity to 60 per cent. Merge down the layer by pressing Ctrl+E, and make sure the resulting layer is named 'boxes01' and the Blending mode is set to Screen

Open up the file called 3d_sparks.psd from your CD. Press Ctrl+A to select the whole canvas and Ctrl+L for the Levels Adjustment dialog. Set the value (starting from the left) to 10/1.0/200 and press OK. Next, to adjust the colours so that it matches our main environment, giving it a blue colour, press Ctrl+U for the Hue/Saturation dialog, check the Colorize box and set Hue to 207, Saturation to 25, and leave the Brightness at 0



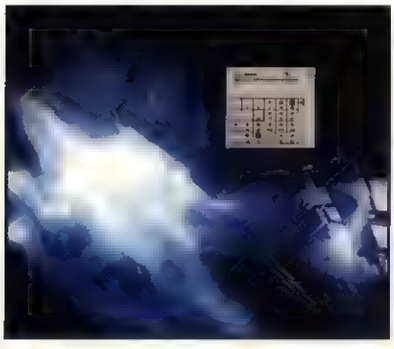
Duplicate the layer and name it 'blur', add Gaussian Blur with a radius of 6 pixels and press OK. Set the Blending mode to Screen with an Opacity of 60 per cent. Press Ctrl+U for the Hue/Saturation dialog, set the Saturation to +50 and leave the other values at 0, then press OK
Merge your two layers by pressing Ctrl+E
Now hit Ctrl+A to select the whole canvas, and Ctrl+C to copy the selection. Close the document, go back to our main canvas and paste the clipboard into the layer stack below layer 16, then name the layer 'sparks01'

Next we're going to reuse the 'sparks01' layer many times, first duplicating it, then duplicating small selections and transforming these to finally create a light source that resembles an explosion. Start by duplicating the layer and naming this 'sparks backup'. Hide it, then select the 'sparks01' layer again and select the Eraser tool from the toolbox. Right-click on your canvas to bring up the Brushes palette and pick a soft brush with a radius of 300 pixels. Set the brush Opacity to 100 per cent and erase the edges of the 'sparks01' layer to end up with something like the image above.

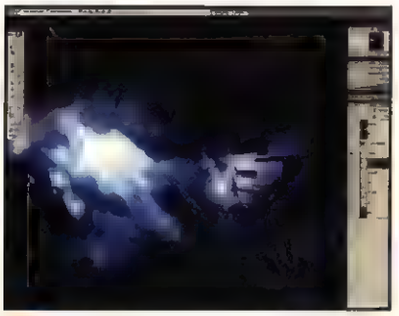


Now select the Smudge tool from the toolbox and pick a soft brush with a pixel radius of 35. Set the Strength to 30 per cent, then start from the brightest areas of the centre of the layer and start smudging out bright white so that it looks like the screengrab above. You may have to adjust the strength and use different brush radius sizes to complete this stage

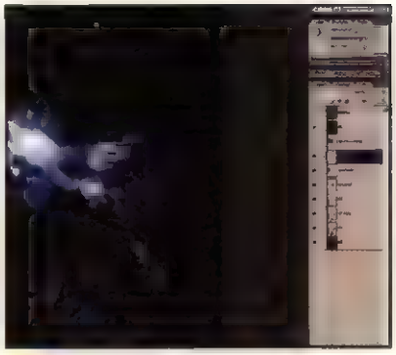
Now make a selection around the top-right area of the layer which still has its cloud texture intact. Use the Free Lasso tool from the toolbox with a feather radius of 35 pixels, then right-click the selection, select Layer Via Cut and name the new layer 'clouds'. Using the Eraser tool, with a brush radius ranging from 10 to 200 pixels and low Opacity levels ranging from 5-40 per cent, start brushing out the brightest parts of the layer, leaving only the subtle cloud texture.



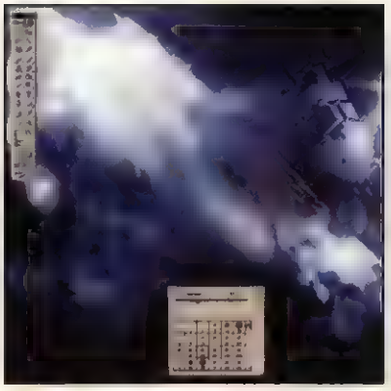
To add some detail we're now going to create small, blurry, star-like dots inside of the cloud area on the sparks01 layer. Select the Brush tool from the toolbox, and use a soft brush with a pixel radius ranging from 4-20 pixels, brush Opacity 20 per cent and colour R175 G206 B232; start clicking around in the centre of the layer to create small blurry dots. Next, merge the clouds and sparks01 layers by pressing Ctrl+E, then make sure the name of the resulting layer is still 'sparks01' and the Blending mode is Screen



To continue increasing our level of detail, we're going to be doing some manual work that can't be explained in the space here! But in short, using the Free Lasso tool with a feather value ranging from 10 to 200, begin by making a circular selection in the brightest area of the layer. Duplicate your selection by selecting the Move tool from the toolbox, then Alt+drag your selection to the edges of the explosion. Repeat this about 50 times until your explosion looks close to the screengrab above. Note that the feather value of your selection, as well as the size, should be different every time you make a duplication. ›

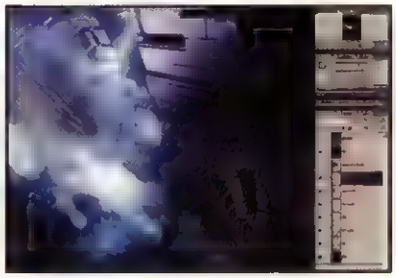


19 Next, we'll quicken the process of creating the second explosion. Simply duplicate the sparks01 layer and name the duplicate 'sparks02'. Move the layer down towards the centre of the metal boxes and press Enter to render your transformation. Using the Eraser tool, erase any sharp edges of the layer that might be visible.

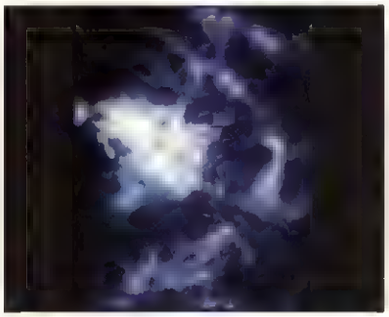


20 Using the Smudge Tool from the toolbox, with Strength at 10 per cent and a 35-pixel soft brush, start smudging out the edges of the layer to create a subtle, blurry fog covering the surroundings of the explosion.

21 To bring out a little more detail in the texture of the explosion, go to Filter>Sharpen>Unsharp Mask. Set the Amount to 180 per cent, Radius to 1.1 and Threshold to 0, then press OK

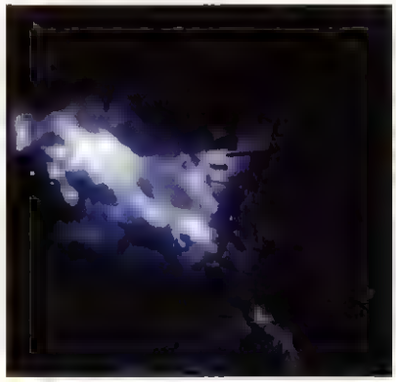


22 Now for some more sparks. Using the same techniques as before, we'll continue duplicating selections from the brightest parts in the centre of the explosion. Select the Move tool and start Alt+dragging star-like shapes to the outer areas of the explosion, using selection feathers ranging from 5-200 pixels. The point of this technique is that your random selections and random positioning of the sparks is what makes the image unique.

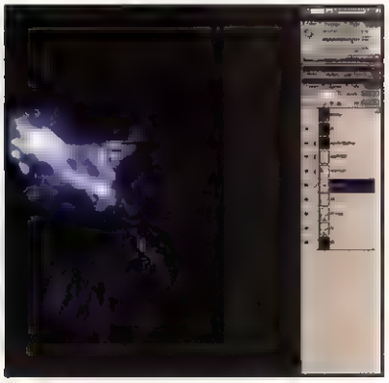


23 Select the sparks backup layer, press Ctrl+T and transform it so the layer's cloud texture contents get nicely spread out over the canvas surrounding the explosion. Don't worry about the fact that we're scaling up a layer; normally this would be against the rules, but since we'll blur and distort the layer it's not a problem.

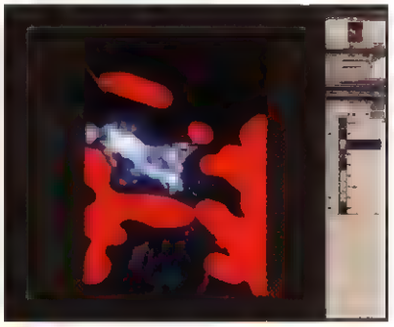
24 Press Ctrl+L to bring up the Levels adjustment dialog, then set the output levels to 0/80 and press OK. Next, to create a fog-like effect, bring up the Hue/Saturation dialog by pressing Ctrl+U. Enter the following values: Hue: 250, Saturation. 60, Lightness: -65, then press OK.



26 To add some movement in the fog-like blur, select the Smudge tool from the toolbox at Strength: 100 per cent, then start smearing around the contents of the layer to add texture.

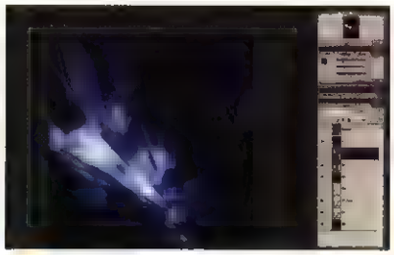


26 In the Layer palette, link the layers boxes01, sparks01, sparks02 and sparks backup, then press Ctrl+E to merge them. Name the resulting layer '03' and set the Blending mode to Screen.



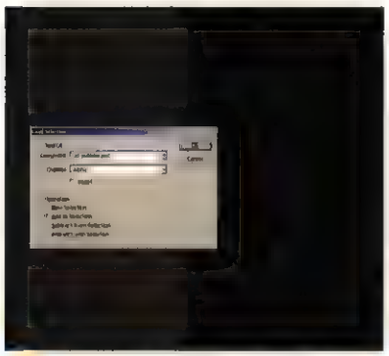
27 Press Ctrl+A to select all, then Edit>Copy Merged. Press Ctrl+V to paste the merged composition into a new layer and name it '04', then set the Blending mode to Soft Light. Using the Eraser tool with a soft brush, a radius of 300 pixels and 100 per cent Opacity, erase the parts of the layer that are marked red in the screen grab above.

28 Now hide layer 04. Again, press Ctrl+A to select the entire canvas, then go to Edit>Copy Merged and press Ctrl+V to paste in a new layer, naming it '05'. Turn layer 04 back on, then position layer 05 above 04 in the layer stack. Select layer 05 and press Ctrl+A to select All, then Filter>Blur> Radial Blur, Amount: 99, Blur Method: Zoom, Quality: Good. To add some detail in the layer we'll sharpen it a little by going to Filter>Sharpen> Unsharp Mask. Input these settings: Amount: 272 per cent, Radius: 1.9, Threshold: 0, then hit OK. Press Ctrl+L to bring up the Levels Adjustment dialog and enter Input levels 33/1.27/255. Press OK.

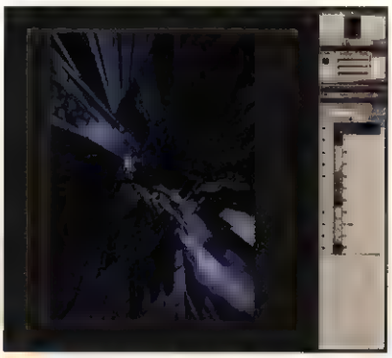


29 Now we need to add more texture to the layer. Start selecting areas of the layer that have texture using the Free Lasso tool with a feather of 90 pixels, then Alt+Drag the selection out to the less textured areas. Press Ctrl+T to bring up the Free Transform tool and make it follow the motion lines of the Zoom Blur. Repeat several times, and use the Eraser tool at an Opacity of 20 per cent to brush out the areas covering the metal to make it shine through. At this point, you should end up with something like the image above. Now set the Blending mode to Screen and layer Opacity to 92 per cent.

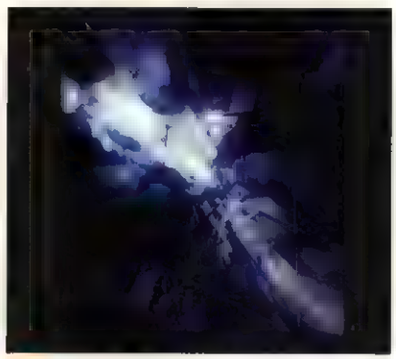
30 Duplicate layer 05 and name the new layer '07', then press Ctrl+T to bring up the Free Transform handles. Rotate the layer 180 degrees, then scale it down in the lower-right corner so it looks like the motion blur is shooting out from the centre of our composition. Press Ctrl+U and set Saturation to -43, leaving the other values at 0, then press OK. Using the Eraser tool and the Smudge tool, with a 50-pixel soft brush and Strength set to 20 per cent, start smearing the layer so that more of the background is showing through. Do this by smearing the less textured (darker) areas of the layer into the brighter areas. Since we're using the Screen layer mode, the darker areas will be transparent



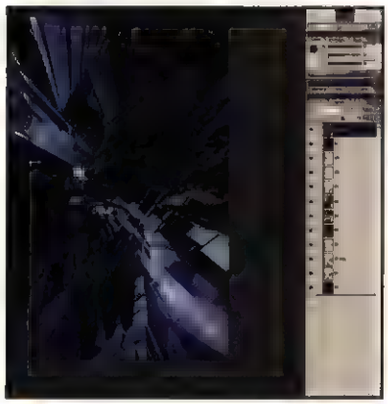
31 Open the file called 3d_bubbles.psd on the CD. Select>Load Selection>Channel: Alpha1 and press OK. Copy the selection and close the document. In our main composition, paste the clipboard into a new layer, name the layer '08' and place it above layer 07 in the layer stack. Set the Blending mode to Screen and layer Opacity to 42 per cent.



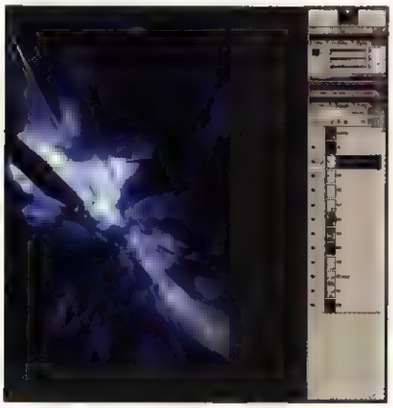
32 Select the backup layer at the top of the layer stack and make a selection around the depth of the image using the Free Lasso tool and a feather of 80 pixels. Right-click the selection, and from the drop-down menu click Layer Via Copy. Name the layer '09' and place it above 08 in the stack, then hide the backup layer



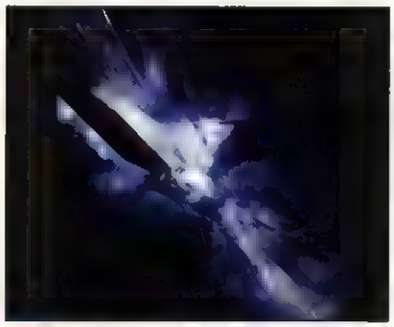
33 Set the Blending mode of 09 to Screen and press Ctrl+T to bring up Free Transform handles. Distort the layer so it looks like it's matching up with the focal point of our composition. Using the Eraser tool, start brushing out the areas in the middle and at the edges so it blends into the background



34 Go to the backup layer again and make a selection of the upper-left part of the layer Copy and paste your selection to make a new layer, naming this '10' and placing it above layer 09



35 Hide the backup layer again. Press Ctrl+T and distort the layer according to the image above, also erasing out the right-side edges of the layer so it blends into the environment



36 Make a new layer, name it '12' and set the Blending mode to Multiply. Now, using the Brush tool from the toolbox with a 300-pixel soft brush and 70 per cent Opacity, start brushing black into the upper-right and lower-left corners to cover the brighter parts. By doing this we're narrowing down the composition to the diagonal that spans from the upper-left to lower-right. ›

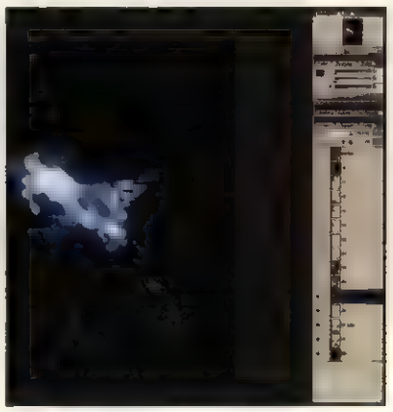
# Part 2: Create the illusion of depth

## Next we'll add volumetric light effects, more texture and colour, and do some touch-up work

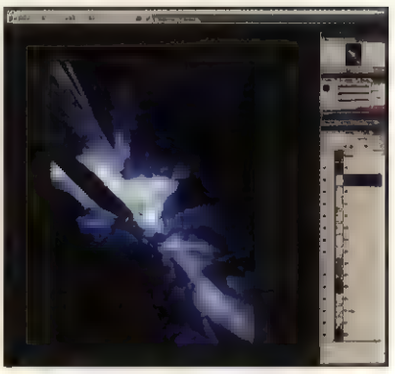
### Matching up

Try to match each step of the tutorial with its screengrab in case you notice any major differences. Locate the layer that might be holding the mismatching effect by hiding all your layers at first, then turning them on one by one – try and locate the step where we created that layer and make sure nothing went wrong

37 Copy circuitboard.jpg into our composition and close the file. Name the new layer '13'. Using the Lasso tool with a feather of 50 pixels, select the lower-left area of the circuitboard. Invert the selection (Ctrl+Shift+I), then hit Delete and set the Blending mode to Colour Dodge. Press Ctrl+T and transform the layer into the metal environment; use the perspective lines of the existing environment for reference on how to distort the layer to match the composition, adding more detail. Brush out any parts of the layer that become too bright, duplicate the layer, scale it down by 50 per cent and rotate it 180 degrees, then blend the duplicate into the lower-right area of the image. Press Ctrl+E to merge down the layer, and make sure the resulting layer's Blending mode is Colour Dodge.

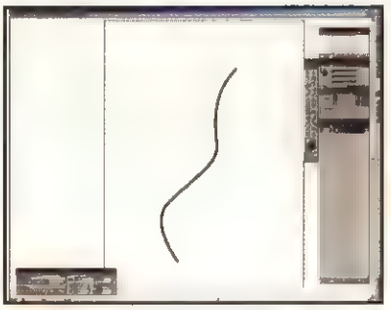


38 To add some more detail to the focal point of the image, hide all the layers above layer 03 in the layer stack and make a selection as pictured above. Copy and paste your selection to make a new layer, name the layer '14' and place it above 13 in the stack, then turn on layers 07 through to 16.



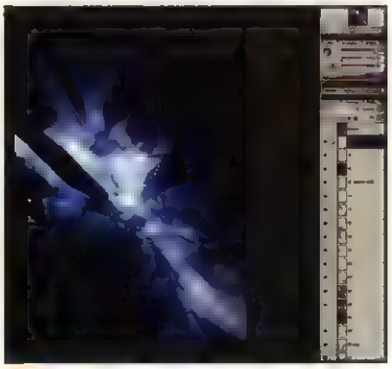
39 Press Ctrl+T and distort the layer slightly so that it doesn't look like a repeated element, then position it in the focal point of our image. The upper-left corner is a little too bright, so we'll darken it down. Select layer 10, set the Blending mode to Multiply with Opacity at 80 per cent. We are now done with the base construction for the environment.

40 Before we start adding additional elements to the composition, let's adjust some flaws. Make a new layer called '17', place it above 16 in the stack, then brush some white into the areas marked red in the screen grab using the Brush tool from the toolbox. Set the layer mode to Screen.

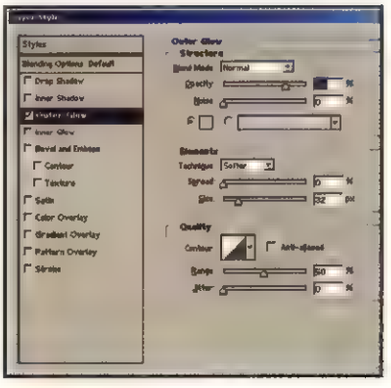


41 Next we're going to use *Illustrator* to create some line art that looks like it's shooting out from the brighter parts of our composition. In *Illustrator*, make a new document and use the Pen tool to create a curvy path.

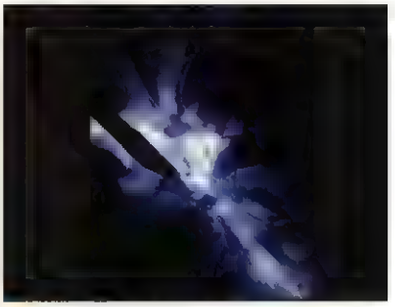
42 Select the path, and in the Stroke palette set the line weight to 5pt and Cap: round Join: round. Next, select the dashed line box, and in the first box from the left enter 1pt, and in the second enter 10pt. Copy and paste the path into our Photoshop document. If you don't have *Illustrator*, an EPS file containing the curved line can be found on the cover CD. In *Photoshop*, go to File>Place, locate the file on your CD and import it into our composition



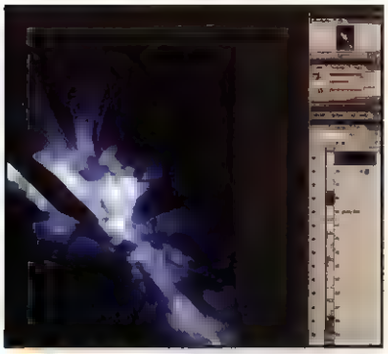
43 Rasterise the EPS file using the pixel method, then press Ctrl+I to invert the layer. Name the new layer '20'. Press Ctrl+U to bring up the Hue/Saturation dialog, then check the Colorize box and set Hue to 223, Saturation to 37, Lightness to -39 and press OK.



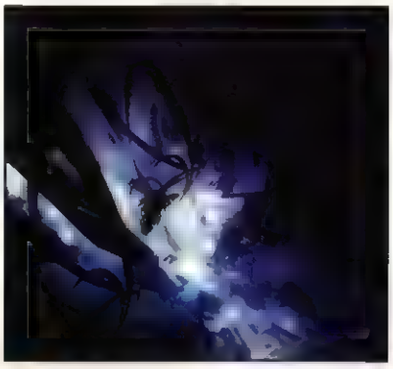
44 Next, from the Layer Style button at the bottom of the layer stack, select Outer Glow. In the Outer Glow dialog box, set Opacity to 75 per cent, Noise to 0 per cent, Technique to Softer, Size to 32 pixels and Colour to R204 G222 B238. Press OK



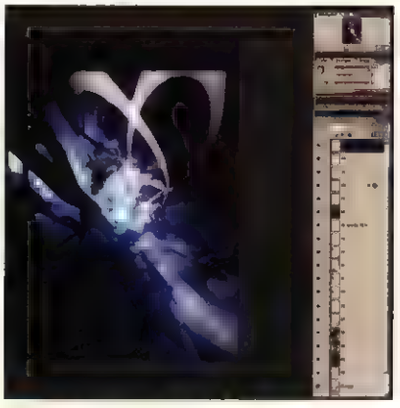
45 Next, using the Free Transform handles (Ctrl+T), add perspective to the line so it looks like it's shooting out from the brightest area of our image. Duplicate the path twice and distort each duplicate a little further using Free Transform. Merge the three curvy lines together and, using the Eraser tool from the toolbox and a brush with a low Opacity setting, gently erase the most upper parts of the layer.



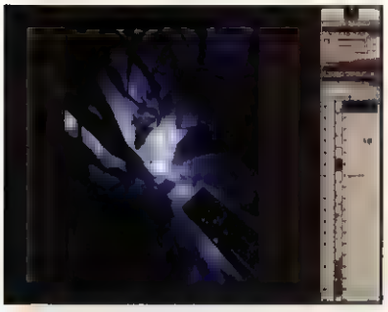
46 Open the file called 3d_futuristic_seaweed.tif from your CD. Go to Select>Load Selection, Channel: alpha01, then press OK. Copy the selection and paste it into our main composition, naming the new layer '21'. Press Ctrl+T to bring up the Free Transform handles and transform the layer according to the screengrab above. Keep the 3d_futuristic_seaweed.tif document open.



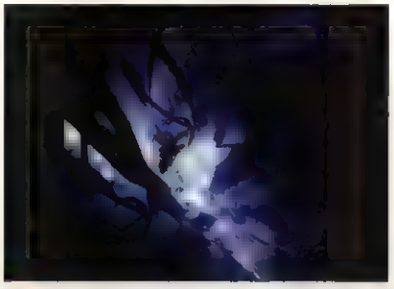
47 Paste the seaweed element from the original file again to add a midground element in the upper centre of the composition, and name the layer '22'. Paste in a third layer of the seaweed render and name it '25', then to create a fake depth of field go to Filter>Gaussian Blur with a 5-pixel radius. Press OK.



48 Select layer 22, duplicate the layer and invert it by pressing Ctrl+I, then name the layer '24'. Set the Blending mode to Overlay and go to Filter>Blur>Gaussian Blur, setting the radius to 50 pixels, and press OK.

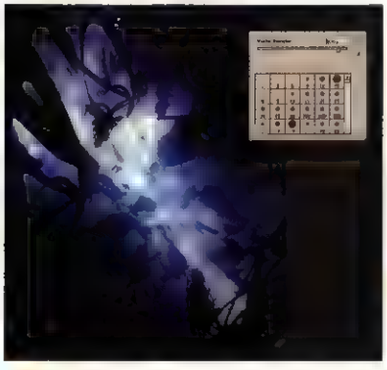


49 Open up the file called technical_details.psd from your CD. Ctrl+A to select all, then copy the image and paste it into a new layer in our main composition. Name the layer '23' and place it above 22 in the stack. Press Ctrl+T and distort the perspective of the layer so it matches the perspective of the light shooting out from the focal point toward the lower-right corner. Set the Blending mode to Screen and Opacity to 53 per cent.



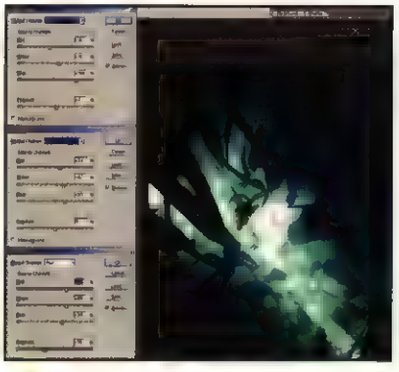
50 Go back to the 3d_futuristic_seaweed tif file and copy the selection once again. Paste it into our main composition and Free Transform it using the the Ctrl+T command, then create a series of four duplicates looking like they're shooting out from the depth of the image to the lower-right corner. Name the layers '26' through to '29'. Use the Blur tool from the toolbox at 100 per cent intensity to blur areas of the layers that look like they are 'close to the camera lens' to fake depth of field.

51 Create a new empty layer and name it '30', then select the Brush tool from the toolbox, a soft brush with a 200-pixel radius and 70 per cent Opacity. Brush some black into the lower-left corner area, then set the Opacity of the layer to 24 per cent and the Blending mode to Overlay. Delete the layer named backup – we won't be using it anymore.



52 Locate layer 05 in your Layer palette, duplicate it, then name the layer '31' and place it at the top of the layer stack. Use the Eraser tool from the toolbox and a soft brush with a radius of 500 pixels. Erase the main part of the layer, leaving only the parts that are overlapping our image focal point.

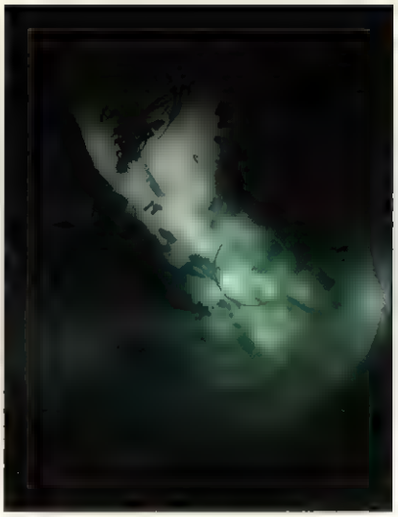
53 We're done with the image composition – now let's do some final colour and contrast adjustments. Using the Lasso tool with a feather of 200 pixels, select the uppermost 25 per cent of the image, then from the bottom of the layer stack press the Adjustment Layer button and select Brightness Contrast. Set the Contrast to +16 and press OK. Name the layer '32'. Create a new layer at the top of the stack, name it '33' and fill it with a solid R109 G13 B49. Set the Blending mode to Colour and the layer Opacity to 36 per cent.



54 Create a new adjustment layer using the Channel Mixer. Set the Red channel values to Red: +62, Green: +60, Blue: +38, the Green channel values to Red: +24, Green: +42, Blue: +50; and the Blue channel values to Red; -32, Green: +16, Blue. +108 Press OK.

>

**64** Name the adjustment layer '34', then select its mask in the layer stack. Using the Brush tool with a soft brush, radius of 400 pixels and Opacity at 10 per cent, start brushing some black in random places in the mask. This will make the underlying colour adjustments shine through, and get rid of any monotony in the colour scheme.



**65** Open 3d_glowcloud.psd from your CD. Copy its contents and paste into a new layer at the top of the layer stack. Using the Eraser tool, a soft, 500-pixel radius and 100 per cent Opacity, erase the part of the layer that covers our focal point, leaving only the surrounding environment affected. Set the Blending mode to Screen with an Opacity of 34 per cent. Name the layer '35'.

## The final step

To further increase the sense of depth in the image, Ctrl+A to select all, then Edit>Copy Merged. Paste into a new layer, name it '36', place at the top of the stack, then Blur>Gaussian Blur with a 12-pixel radius and press OK. Using the Elliptical Marquee tool with a 200-pixel feather, make a big selection and leave only the corners unselected, then hit Delete. To optimise the file size before we save the final image, Ctrl+A to select all and Edit>Crop to get rid of any layer contents outside of the canvas area. Mission accomplished! If you want to experiment further with this slightly Surrealist, abstract style, take a look at some of these sites for inspiration: www.chapter3.net, www idiocase com, www digitalvisiononline co.uk and www.threeoh.com.

# Digital Camera magazine

Your practical guide to better pictures

**No other digital photo magazine gives you more!**

**www.dcmag.co.uk**

# Profile Clarrisa Tossin

Brazilian artist Clarissa Tossin is just one of the design talents showcased in Worldwide.Designers.2007, a new publication featuring over 140 international designers. Her work shines out from the pages for its fresh, contemporary feel that has attracted clients such as MTV, Vogue and Die Gestalten Verlag.

The self-titled 'one-woman design studio', based in São Paulo, began as a photographic outfit, and now incorporates work for print, Web and animation. Tossin's creative tools include *Illustrator, Photoshop, FreeHand, Fontographer* and *Flash*. To see more of her work alongside other international talent, get your hands on the superb new book Worldwide.Designers.2007 at www.wwd07.com.

**What image is on your desktop?**
I exchange it often – usually for something new I've just done.

**Which Websites do you visit most?**
Friends' sites, news sites, my bank site and Google.

**What are you obsessed by?**
Pink. Still. I hope it'll change soon...

**Name one brilliant illustrator/designer**
John Warwicker from Tomato for his attitude and creative concepts. I thank him so much for encouraging my production.

**What are you working on now?**
I have recently completed some animations for the Austrian telecommunications company Hutchison 3G. I was commissioned by Liquid Frontiers to curate an 'experimental content piece', to be part of the local 3G services. It will be presented to the public in a special exhibition at the Kunsthalle Wien in Austria this autumn. I've also designed a typeface for Die Gestalten Verlag's online font shop, a pair of posters – The Man and The City – for the Tekko.03_Future Beautiful exhibition that takes place in Toronto next February, and a whole visual identity, including Website, logo and tags for new Brazilian fashion designer, Karlla Girotto.

**What do you read in bed?**
Clarice Lispector, newspapers, medicine directions for use...

**Favourite city?**
Brasilia – where I spent my adolescence.

**How do you celebrate completing a project?**
With a bottle of Serra Malte, the best traditional Brazilian beer at the bar on the corner of my street. But sometimes I run out of energy and all I can do is dash to bed.

**Best album to work to?**
It depends on my mood – from SND to Flaming Lips. Without forgetting how essential silence can be, I like to listen to the daily urban sound.

**If you weren't busy being a designer, what would you be doing now?**
I don't think there's a way out! But I'd probably be doing something far removed from the image-making world – maybe cooking.

**What keeps you awake at night?**
The chime of my neighbour's grandmother clock downstairs.

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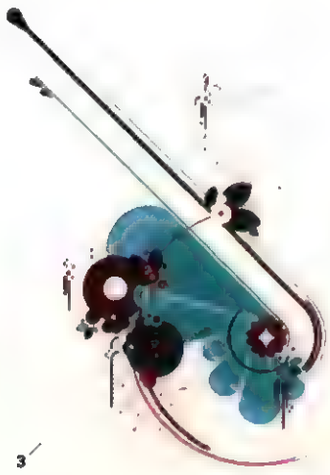

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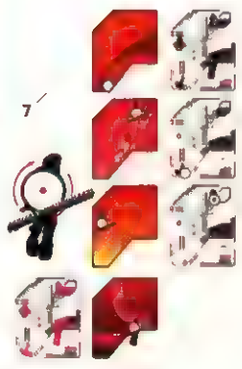


7

**1.** Tossin illustrated the chidrens tale Ms Holle by the Brothers Grimm, for a book by Die Gestalten Verlag

**2.** This is CD and brochure artwork that Tossin produced for São Paulo Fashion Week in 2002, for its vol.03 CD with Trama Records.

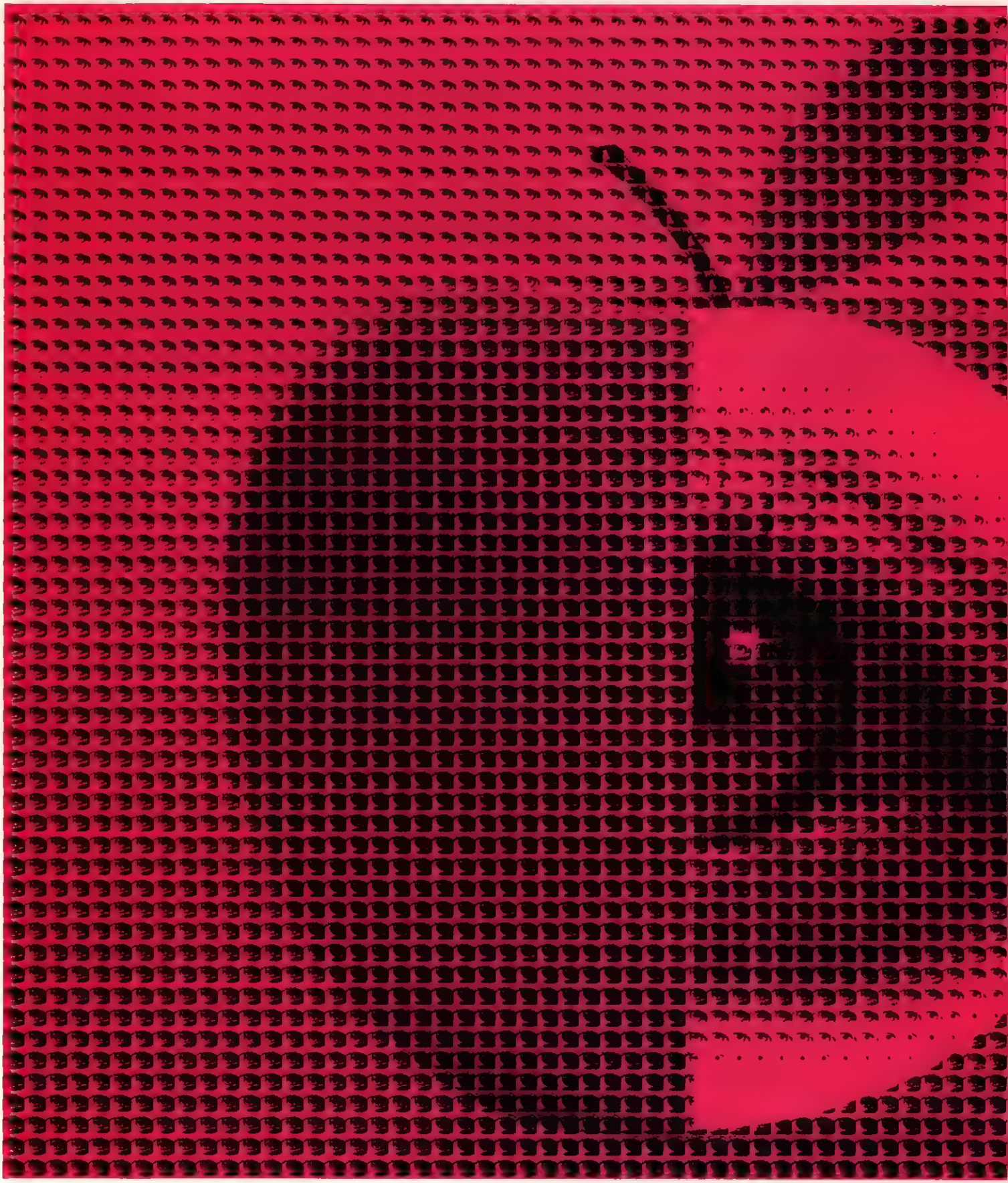
**3.** An illustration for the cover of the experimental and electronic US music magazine, Grooves.

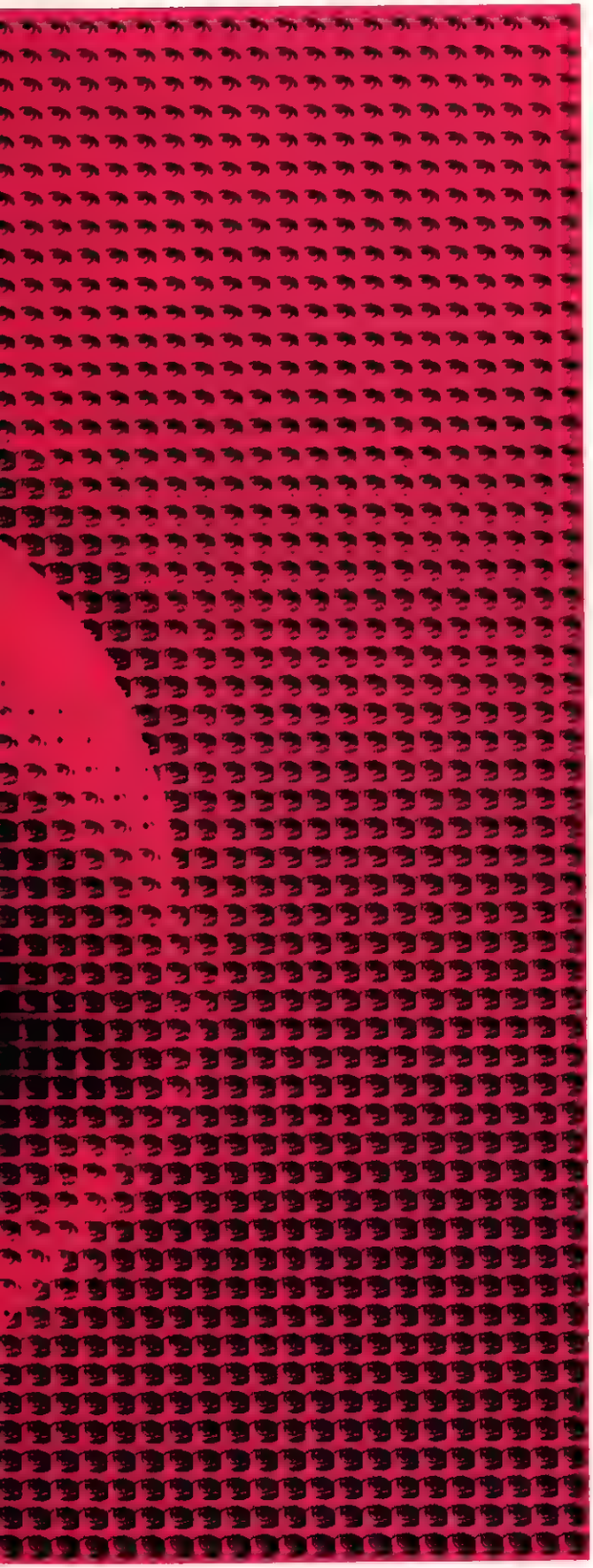
**4.** Tossin was asked to reinterpret a poster by famous 60s cuban designer, Alfredo Gonzáles Rostgaard. The poster illustrates El Cielo Amenaza, a film by French director Yves Ciampi.

**5.** This illustration and font collection entitled Saudade featured in the new book Brasil Inspired.

**6.** Tossin also designed a brochure cover and CD artwork for Sao Paulo Fashion Week this year. "The inspiration for this was the different skin colour of the Brazilian population, and how our blood is a melted racial pot," she explains.

**7.** Female Controller is an interactive animation inspired by pinball machines from the 80s





# 5

# Photoshop for illustrators

Tips, advice and inspiration for anyone wanting to make money as a professional Photoshop illustrator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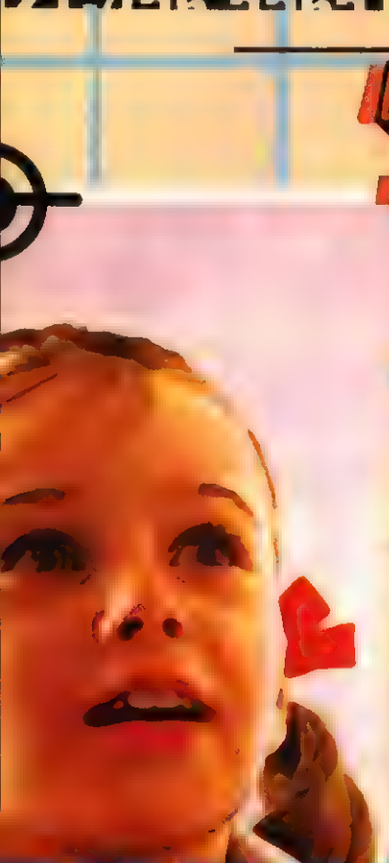


# TIPS

FINISHED DRAWING

Handbook 3

## MAGAZINE ILLUSTRATION

There is considerable scope for the commercial artist in book and magazine illustration. In books the demand for illustration is mainly in the juvenile field, and in educational, technical and similar books. An accurate knowledge of the subject and skill in one or more

puters can't do anything unless hu-
uild them, unless humans connect
unless humans work them—then
do what humans want them to do.
nyway, who thought up the idea of
ters in the first place? Humans, of
You're smarter than a computer

# 35 Essential Tips for Illustrators

Trying to get ahead in illustration? Today's tough climate demands insider know-how. Get a head start on the pack by following these 35 top tips in easy-to-swallow, bite-size chunks...

Despite the wealth of talent in illustration today and a client base that appears keen to tap into the current Zeitgeist, the road to creative heaven can sometimes be paved with pitfalls. Whether you're just starting out in illustration or are hardened and battle-weary, here are the crucial – yet sometimes easily overlooked – tips to pull you through. From advice on capturing creative moments to maintaining minimal stress levels, from smart digital do's and don'ts to fee structures and copyright issues; it's all here. From 1 to 35, these top tips will make a difference to how you tackle the minefield and mindset of life as a professional freelance illustrator.

Expertise and illustrations provided by [illegible] worked on commissions for numerous [illegible] companies and advertising agencies. He is also Academic Programme Leader for Communication and Media Arts at the [illegible]. His work can be viewed at [w] www.zeegen.com

An alternative to the handheld portfolio is a digital one. Create one with the help of [w] www.apimac.com's shareware digital Slide Show software.

## Research and development

### 1. *Ideas, ideas and more ideas*

You're only as good as your next idea. This may seem harsh, but it's vital to think creatively as well as draw creatively. Illustrators who stand the test of time are those who communicate through their work, who always have an idea, a message, something to say.

### 2. *Brain food*

Get out more. Really, get away from your screen and check out what's going on in the real world. Switch off and walk away, make time for visiting exhibitions, galleries, museums, concerts, libraries, parties, talks, lectures, events – feed your brain.

### 3. *Get it down*

Carry a notebook, a sketchbook and a digital camera. You will see stuff worth noting, drawing and photographing on a daily (or possibly even hourly) basis. Get used to equipping yourself every time you leave your house.

### 4. *Investigate your subject matter*

Illustrators often have to be experts in a range of subjects. If you're commissioned for the travel page of a magazine for a feature on airport security, you'll have to know the subject. Or if a science magazine commissions you to do a feature about robotics, you'll need to be an expert on that too. Do your research.

### 5. *Mouse-click reference library*

No time to get to the library? Can't get to the zoo to draw that chimp? Can't set up a mini-photoshoot in the kitchen? Can't remember what colours make up the Cuban flag? Get to **[w]** www.google.com and search using the image search feature. An invaluable but often overlooked resource.

## Getting out there

### 6. *Carry out*

Getting your work in front of clients is paramount. Ensure that those who commission illustrations see your work. Invest in as many suitable avenues as you can afford. Your starting point should be an off-line portfolio – you know, the sort that has a handle.

### 7. *Looking good*

Present your work as professionally as you can. Nobody notices good presentation, but everyone spots it when it's poor. Remember, every portfolio viewing by a client is a potential project (or goldmine, if you're lucky).

### 8. *Target*

Don't waste your time (and the time of others) by being poorly informed. Make sure that you do your research before making contact with potential clients. Find out what kind of work they create, and decide whether your work fits, or *could* fit. If it doesn't, then keep well clear. Target the right audience.

### 9. *Putting it about*

People like to put a face to a name, so get out and see as many publishers, design companies, advertising agencies, new media companies, and so on, as you can. Use every meeting to get feedback about your work and as a chance to pick up further contacts.

### 10. *Portfolios galore*

Create more than one portfolio. If you don't, you can guarantee that a client will call in your portfolio while it's out with another client. Nine times out of ten they'll wait until it can be retrieved, but occasionally, on rush jobs, there simply isn't the time and you could lose out to another illustrator.

### 11. *Be aware*

Read the advertising and design press on a regular basis. Besides our sister magazines like *Computer Arts*, you should also be picking up numerous global design mags. It really pays to know who is working for whom and on what projects.

## The commissioning process

### 12. *Getting to grips*

When it comes to the commission, don't wing it. If you're unsure what is expected, ask questions. Find out what size and proportions the final printed version will be. Ask about the best format for the

artwork, the deadline for visuals and final artwork. And, of course, the fee!

### 13. *Plan, plan and plan some more*

Give yourself enough time to research, contemplate and brainstorm prior to putting pencil to paper or mouse to screen. Think about the project outside of 'office hours', when in the bath, on your bike, wherever it works for you. Creativity can take time, so make sure that you build this into the production process.

### 14. *Get creative*

Attempt to create more ideas than you could possibly use, then pick the best ones and talk them through with your client. However, don't show any ideas that you don't want to see through to artwork stage, because clients often pick the idea or approach that you see as being the least successful.

### 15. *Be original*

Develop your own way of working, your own style or approach. Be aware of the work of other illustrators, but don't rely on their vision. Ensure, if you have numerous ways of working, that your client understands which vision you see as appropriate to their project.

## The art of self-promotion

### 16. *Underestimate at your peril*

Promoting one's work can be as vital as creating the work in the first place. Without some kind of self-promotional tool, it can be impossible for a potential client to remember you or your work. Decide how to do it and invest time, cash and energy into making it work.

### 17. *Print or screen promo? Both!*

In this digital world, you need to promote yourself in every way you can. A Website without a card promoting it won't get any hits; a card without a Website is just one sample of your work. Plan a strategy, build a site and then promote it with a fine-tuned mailing list.

### 18. *Spam – don't do it!*

Simple, don't send out unsolicited emails with attachments, in an attempt to get people to view your work. Ask them first if they'd like to receive regular emails letting them know of updates to your site. And make sure you give them the opportunity to de-register too.

### 19. *Offline and online*

Create an online digital portfolio and an offline version that can be viewed in a browser straight from a CD. Think about building a slide show straight into an application such as the Apimac *Slide Show*, available as shareware at **[w]** www.apimac.com . Your end-users won't need the application as it runs itself.

## Digital do's and don'ts

### 20. *Go faster*

Get broadband. It's now cheaper than ever and most of the UK is covered. You'll need to receive reference materials and images via the Web as well as send large artwork files via email or upload to your own and/or your clients' Websites. Dial-up is dead. Get broadband and find out what all the fuss has been out.

### 21. *Buy portable*

If you're considering a studio outside the home, think about investing in portable kit. A powerful laptop hooked up to a big flat screen monitor and keyboard gives you flexibility — you can take it home for those late or all-night sessions. Scanners and colour digital printers are as cheap as chips nowadays, so duplicate your set-up.

### 22. *Get into data entry*

Invest in a good database application and keep your client, invoice and job records bang up to date. Mail-merge and create address labels for self-promo mail-outs. Make a regular habit of updating new information, because being organised right from the start makes good business sense.

### 23. *Buy in some help*

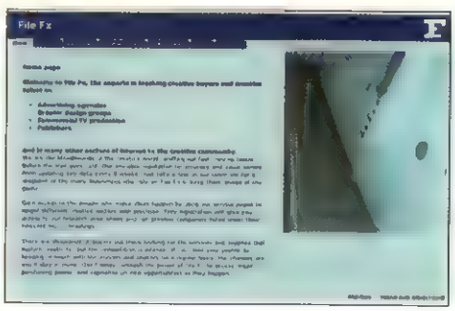
If you don't have the time to create your own database of potential clients, buy in some expertise. Go to **[w]** www.filefx.co.uk and purchase their regularly updated lists of who's who in the creative industries. Choose to have lists supplied on disk and import them into your database.

### 24. *Back up*

Buy an external hard drive and back up on a regular basis. Archive all of your work onto CDs or DVDs. Do it twice. Keep one set at home and one set at your studio. The chance of a fire wiping out one set is unlikely, but it's near impossible for two sets in different locations to be destroyed. Your work takes time to create, seconds to lose. ›

The Association of Illustrators, [w] www.theaoi.com, is a good vehicle for getting your work seen.

You'll need to use a good search engine to swat up on different subjects. Try [w] www.google.com's image search feature.



Visit [w] www.filefx.co.uk to purchase lists of creatives in advertising, design, publishing, and so on.

### 25. *Don't sit still*

The hardware and software that you purchase right now will become outdated pretty quickly. Recognise that you'll need to upgrade on a regular basis. If you can get by for two years on today's kit and software versions, you're doing very well.

## Studio set-up

### 26. *Be routine*

Working for yourself means being self-disciplined, especially if your studio is at home. Make sure you get to your desk at the same time every day, open your post, check your emails, work out a schedule for the day and work regular hours. Don't switch on daytime TV, stay in your pajamas or stop every few minutes to put the kettle on.

### 27. *Eye maintenance*

Look after your eyes. You couldn't be an illustrator without them. Take regular breaks and use the time to rest your eyes. Staring at a screen for hours on end will do them no good, and it's no accident if you have a headache at the end of each day. Get into the habit of focusing on distant objects at regular intervals, say, looking out of the window.

### 28. *Smart working*

As well as looking after your eyes, make sure that your desktop is set up correctly – your real world desktop, not the virtual one. Ensure that your screen is set at the correct height and angle. And make sure that your seat is at the right height too so that your arms are at the correct angle to use your keyboard.

### 29. *Send invoices*

Start with good habits and keep them up. Invoice for work as soon as it has been completed, delivered and signed off. Your clients will take some time to pay you – this can vary from one to three months. Invoice as soon as possible to avoid nasty cash-flow problems.

### 30. *Tax returns*

Self-assessment means that dealing with the Inland Revenue has become easier, although for some it can still be a minefield. Speak to an accountant as early as possible. The time, money and stress that they can save you will be worth every penny of their fees.

## In the know

### 31. *Copyright issues*

When you're commissioned to do a piece of work, you are normally paid for the rights to use the image that you have created. As the originator of the artwork, you retain ownership of the artwork itself as well as the copyright. If the client wishes to use the image wherever and whenever they like, it may be worthwhile selling the copyright. Make sure you know your rights.

### 32. *Fees*

Fees traditionally are the trickiest area for illustrators. Get the fee sorted before you start the job, so that any potential confusion is straightened out way before you get cracking. Most agents demand that clients complete purchase orders before the project is started, as protection for their illustrators.

### 33. *Rejection fees*

Jobs can go wrong for a variety of reasons, so prepare yourself for the worst. Be sure that your client understands that a job rejected at visuals stage can be charged at 25 per cent of the full fee, and jobs cancelled at final stage, through no fault of your own, can be charged at the full rate. Be prepared to negotiate though, because it may be more worthwhile keeping the client.

### 34. *Get chasing*

Don't wait for the phone to ring; get on the case and get out there. Keep your eyes open for opportunities for illustrators, and look out for new publications, which appear all the time. Look for advertising campaigns that use illustration, and approach the agency that commissioned it. Chase every lead.

### 35. *Get organised*

Find out what's going on in the illustration industry. Look at joining The Association of Illustrators, **[w]** www.theaoi.com, is a sure-fire way of getting impartial advice about fees and support and info about industry practice, as well as invitations to portfolio surgeries, lectures and conferences. ■

# Got one of these?
## (Or thinking of getting one?)

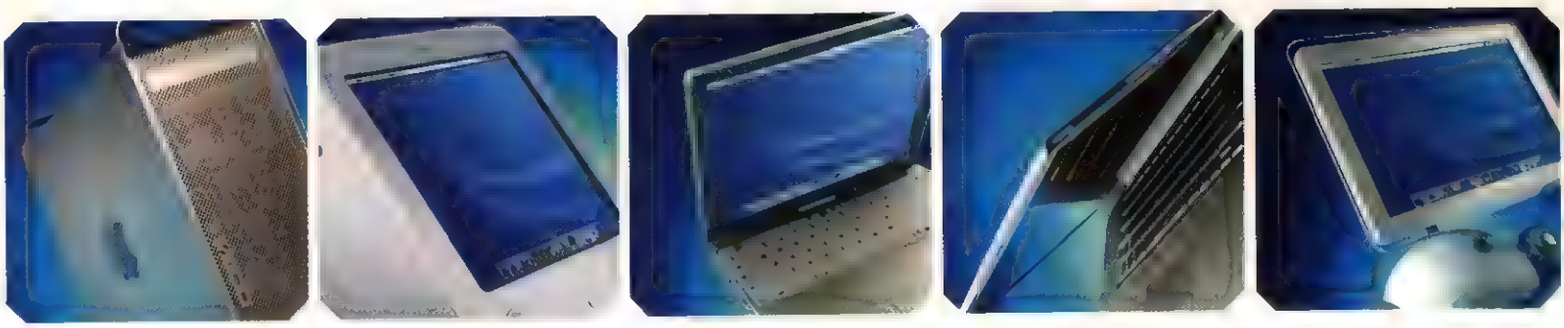


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Illustration: Steve Wilson

# Getting work as a freelance illustrator

*Being an illustrator is one of the most creative jobs there is, but getting work requires both imagination, perseverance and, sometimes, an agent...*

Illustration is a unique business. If you work as an illustrator, it's almost guaranteed you'll be a freelancer. In most other professions, leaving the security of the salaried office job and going freelance is a career choice. In illustration, it's a given. And with it come all the challenges involved in finding and keeping clients, and ultimately providing yourself with a decent living.

Your number one priority is to get yourself out there. Work is not going to come up and bite you on the toe. For many illustrators, the old-fashioned way of getting work often proves to be the best. Go out and show your portfolio of work to art and design directors. Get in touch, arrange a meeting, and go and meet them face to face.

"This isn't always easy," says James Fryer, who has been illustrating for seven years. "You'll find that not many art directors will have the time to meet you in person. You must persist down this line, though. If you have the chance to champion your work and impress someone with your concepts and skills then you must take it. A large number of my commissions have come from clients who I've met in person with my portfolio."

After showing your portfolio, ask if it's all right to email them new work in the future, and ask if it's worth showing the work to anyone else within their organisation. You may get another name and email address and be able to set up another meeting.

**Illustration:** James Fryer

## Keep in touch

Email is a tremendous tool for many illustrators. Advice on who to email, what to send them and how >

**Illustration:** Steve Wilson

# Working with an agent

## *For the last three and a half years, Ian Bilbey has been with CIA...*

Ian came into illustration with a design background and maintains a very design-led, graphical style. Having an agency, Central Illustration, has enabled him to get work overseas, and has led to him landing some big, big jobs.

"You'd probably get less work if you did it for yourself, I would suggest. A lot of ad agencies and design groups go to the illustration agencies to get loads of portfolios. They go through them all and they look through the books that you advertise with, which you could do independently but it would be more expensive.

"I suppose I wouldn't be getting work in America if I was independent, would I? And I wouldn't be getting other work. The job I did in France last year for Orange was substantial, and I must have got £25,000 for that. I wouldn't have got that job if I hadn't had an agent. I can't even speak French and it was for Orange in France."

In Ian's opinion, agencies could be more hot on contacting magazines and pitching for work

often to contact them varies. Some illustrators only contact carefully selected companies and some even seek permission to email digital examples of work before actually doing so. Others email examples of work as a means of requesting the chance to show their portfolio to a potential client.

"Normally, I'll email a few samples to them, and in the same email I'll ask them if they'd be interested in seeing my portfolio," says Steve Wilson, who has been an illustrator for the last two years. "I get a reply, yes or no, and then arrange a meeting, go and see them face to face, and then just follow it up every couple of months with a postcard or another email with a few new samples which will keep people updated."

Having an up-to-date Website is handy. You can promote it by getting technical and registering it with the search engines, or by just including the URL in the signature file on your emails.

Then there's the postal service. Many, many illustrators have postcards of their work printed. If you're a recent graduate, however, think twice. You're likely to refine your style a great deal in your first year or two of work. Do you really want to print thousands of postcards of a university piece you may soon be embarrassed about, and pay for the privilege? Instead,

**Illustration:** Ian Bilbey

# Worth a read

## *Tips on starting out as a freelance illustrator...*

Though penned in America, Michael Fleishman's *Starting Your Career as a Freelance Illustrator or Graphic Designer* provides some good, basic advice that's equally relevant in the UK. You'll be able to buy Fleishman's book for £10.77 on Amazon. It's published by Allworth Press. In the meantime, here are Michael Fleishman's top five tips for freelance illustrators...

**1** Questions of ethics, morals and legalities are no-brainers. At these junctures, NO becomes the biggest word in your vocabulary. Beyond that, sometimes you must say NO to get to YES. Frequently, it's better to say NO and walk away. Occasionally, it's wise to hear NO and walk away. And of course, you can just say YES.

**2** If you say, "Personal life? What personal life?" it is definitely time to rethink things. 'Success' and 'quality' are relative, somewhat nebulous terms. In the long run, I want to be a successful person more than a successful illustrator. I want to be a great dad more than a great designer. I want to be a good husband and life partner more than a good businessman. There are trade-offs and consequences, and it's not an easy juggle. Understand. Prepare. Know why you do what you do. Live with the results, or make it better or different.

Michael Fleishman's latest book, *Exploring Illustration*, is an illustration text book. Published by Thomson/Delmar Learning, it's in the shops now.

make decent print-outs of recent work and post them to art and design directors. It's more expensive than email, but a nice print is much more impressive than a screen image.

What all freelance artists agree on is that it's a lot of admin. Steve Wilson, for instance, spends one to two days a week simply on self-promotion.

### "Should I get an agent?"

It's a question many freelancers ask. Having an agent can certainly take away some of your worries. Agents will help promote you. They'll show your portfolio and include you on their Website. A good agency will have access to the major advertising agencies. Many big advertising agencies won't deal with artists directly — only their agents. "It has to be said that the big ad agencies like having agents to deal with," says illustrator Ian Bilbey. "They're big companies. All big companies like other companies, don't they? It's a fact of life. They like it because the agent will get the folders over to them, and the agent will sort out the problems."

Agents take out advertising in industry publications such as *The Art Book*, and a good agent should also get good prices for your work, help protect your copyright and licensing rights, and give you advice on new markets to aim for and ways in which you can further develop your portfolio.

Of course, there are things the artist needs to be aware of when signing with an agency. First up, they'll take between 25 and 40 per cent of the fee on every piece of work you do. Alison Lang of the Association of Illustrators therefore recommends you find out exactly what fee has been agreed between your agency and the client, and work out what you should get. "I think that many agents could improve the paperwork they supply and be more transparent," she says. "Not enough agents provide the client/agent job sheet with the amount and rights purchased for each job." ›

**Illustration:** James Fryer

## Going it alone

*James Fryer has been an illustrator for the past seven years, and for the first five of those he was working through an agency...*

"When I was with an agency, they made me think that getting work outside of the agency wasn't worth it. They made me believe that clients would lower fees if an agency wasn't involved. So during the weeks (sometimes months) that I didn't have work from the agency, I found myself just sitting around doing self-promotional stuff for the agency and waiting for a call from them," he says.

"With the agency, every piece of work that I did, even the self-promotional, would be vetted by them first. It was almost like they were in control of every illustration I did to the point where my style and concepts were changing to suit them. There was a lot of negative feedback from the agency to any work that was my own

"For the first two years that I've been out on my own, I feel that I've produced the best work of my career so far, and the amount of commissions I've had in that time certainly backs this up. Getting your own work can be tough, but also very rewarding."

**3** I operate under what I call the Small Chunk Theory of Relativity: business, creativity, promotion and marketing, studio-time. It's all relative. A job (especially a big job or a number of jobs that come in at the same time) can be overwhelming and intimidating if I look at the entire task as a whole. But if I break the tasks down into small chunks, doing something, every day, any job is manageable. Hours invested are variable, so the buzzwords are 'constant' and 'consistent'. It takes discipline and focus, but it keeps me from hitting the panic button.

**4** Illustration done exclusively for decorative purposes will likely be judged on technical execution alone. However, even dazzling technical skills will never substitute for competent drawing ability. Illustration is the coordinated effort of eye, hand, and mind. The unique way in which you draw what your eye sees, your mind interprets, and your hand executes defines who you are. Your work is all about you — in this instance, that's quite okay.

**5** It is a myth that you absolutely must have high-priced and precious art supplies to make 'good art'. Yes, the so-called 'cheap stuff' could mean inferior quality. Sure, you can certainly get exactly what you pay for. I agree, there may be archival concerns and issues about durability. Red flags on handling, or cautions on the compatibilities of low-grade materials, are very real. But saying that, it's a tactical mistake to let only your wallet dictate the illustration supplies you buy. This works both ways; it's a trap for the frugal as well as the spendthrift. Rather, you must buy absolutely the best supplies and materials you can afford — you must work with the right resources to get the job done well.

Care needs to be taken when you decide which agent you should go for. Find out as much as you can about their terms. What percentage will they take and will you be allowed to chase your own work as well as take work through them? If you have a graphical style, you won't want to be in a portfolio full of cook book or scientific illustrators, so find out who else the agency represents. What kinds of jobs has your prospective agency lined up for its artists lately? What resources will they devote to promoting you, and what sort of client list have they got?

Of course, to get an agent, you'll need to meet certain criteria. Some agents like you to have some experience and to have shown some survivability in the market. They'll feel safer if you have a couple of years hard slog under your belt. "The work has to be commercially marketable," explains Charlotte Berers of NB Illustration. "We usually like to see a consistent, developed – or at least developing – style in the artist's work. We would need to see at least 10 to 12 excellent pieces of well-presented work to be able to promote the artist effectively." ■

Steve Wilson's work can be found at [redacted]

**Illustration:** Steve Wilson

# Resources for freelance illustrators

*Looking for new sources of work, support from professional bodies or some tips on giving your career a boost? Try some of these sites and other resources.*

## The Association of Illustrators

www.theaoi.com

The Website is just the beginning with the AOI. Many illustrators swear by it. Full membership costs £120 for working illustrators and the Association publishes three books: *Images*, *Survive* and *Rights*. *Images* is an annual compilation of images by members, *Survive* is a guide to setting up as an illustrator, and *Rights* covers all aspects of copyright and licensing as they affect illustrators. They also publish directories of publishing and editorial contacts. Naturally, members get discounts on all publications. If daytime TV is sapping your will, the discussion forums at the site may provide some inspiration – every thesis joins in.

## The Creative Handbook

www.chb.com

When we looked, some 613 illustrators had taken a listing at the online version of this print publication. They take their place alongside other creatives, such as photographers, designers, picture libraries and so on. The book is a well-known source of contacts for clients, but the site doesn't work that well. It simply presents lists of names. A client wanting an artist who works in a certain style would have to take the time to do the picking because the search facility is poor.

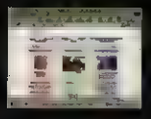
## The Designers Network

http://designers-network.com/agencies/artists/uk/

There isn't a lot happening at this site for UK-based illustrators, but it does offer a list of links to agencies at home and abroad, and has small forum discussions on the go.

## TalentX

www.talentx.com



Plenty going on here. Artists from 80 countries are represented. The site sells stock imagery and enables artists to license artwork to customers. However, in the Commissioning section, job auctioning occurs. Clients can post creative work they want to outsource to all the talentX members, or invite-only groups. Illustrators, animators, graphic designers, photographers – talentX caters to the lot.

## Freelance Work Exchange

www.100freelancemarkets.com

Making money seems to be the name of the game at this site, and the design is equally gross. There's a section for designers and illustrators, and it posts jobs, mainly in the US. All sorts of things come up from children's books with a Christian message to sports illustration. Illustration jobs are by far outnumbered by design commissions, though.

## The Society of Illustrators (US)

www.societyillustrators.org

It would appear as though this organisation parallels the work of the Association of Illustrators, but operates in the States. It has some 900 members and runs travelling shows, exhibitions and other events. There's a career guidance section, but not much practical advice on finding and winning jobs.

## Illustratorama.com

www.illustratorama.com

The design of this site is quite lurid and unbalanced for one aimed at creative people. It's aimed at newspaper editors and design directors looking for illustrations for their publications, and lists artists by price ranges in dollars. You can register free with the site, but for $800 they'll actively promote your work around the US.

## Elance Online

www.elance.com

This, apparently, is the online marketplace for professional skills. Illustrators can find work through the Graphic Design & Multimedia section. Potential clients put work up and artists bid for it. It's a system that can drive down fees. But it may be worth looking at if you're idle.

## File fx

www.filefx.co.uk

If you need to get hold of a list of people who commission illustrations for advertising agencies and/or design groups, contact File fx. For a fee, you'll get an up-to-date list of names and contact details. You can then go ahead and tout your work. Some illustrators find it's worth the investment.

# Masters of Photoshop

## *Many illustrators continue to cite Photoshop as the main weapon of choice when creating their work. We find out why...*

*Photoshop* is now so commonplace and popular that you often hear the word used as a verb – 'to Photoshop' – but when it comes to illustration there tends to be an assumption that *Illustrator* or *FreeHand* should take precedence. This idea is being reinforced by *Photoshop*-originated features gradually showing up in *Illustrator*, but for many illustrators, only *Photoshop* itself will do.

According to the bulk of people we spoke to, this is because *Photoshop* feels intuitive and natural. It seems that in most cases, illustrators reckon that it's as easy to use as any traditional media that you'd find in a typical art box. "Using *Photoshop* is almost organic, like an extension of the hand," comments Lee Basford, who discovered the application at version 3, just after the introduction of layers. "I don't think that there's anything else out there that could enable me to work the way I want to – *Photoshop* provides a level of freedom not really found in other applications." Stephen Otvos concurs, and says that he never feels he has enough control when using *Illustrator*: "While it's great for producing logos, *Illustrator* just doesn't allow for the subtleties a painter needs to create a piece of art. Coming from a traditional fine art background, I need someth.ng that resembles touching brush to canvas."

Richard Harris (a.k.a. Frog), who discovered *Photoshop* way back in 1995, is another digital painter, although he claims the real advantage of *Photoshop* (and most other digital tools for that matter) is the ease of editing and making changes. Socar Myles agrees, saying that this helped massively with a recent comic book cover commission that he worked on: "The art director and I spent an evening on ICQ, passing

### *Woman, by Alison Mealey*

Intended for display in a gallery, the brief for this one-off commission was to create a modern piece, focusing on physical differences between men and women, while making a statement about a woman's place in the world.

Alison explains how the piece came together: "I investigated 'a woman's place' and how this has recently changed, particularly with regards to media, because that's where the damage is done. I discovered thousands of nameless models, lacking identity – headless, nameless – and decided to incorporate the female form in pregnancy. Sketches were scanned into *Photoshop* and worked on, the colours remaining earthy. While modern, the piece echoes traditional paintings, with the dark, muted greys being reminiscent of a forgotten picture."

So how was *Photoshop* instrumental in creating the piece? "That's like asking how paint helped create a painting," says Alison. "Without the paint, there'd be no painting. *Photoshop* is a tool like paint – it physically creates the art."

**Website:** www.gamegurls.com
**Email:** alison@gamegurls.com
**Telephone:** +44 (0)1484 322366

sketches back and forth – 20 in less than six hours. Sketching directly in *Photoshop* meant not having to worry about scanning time, and it also enabled me to get immediate feedback."

As Socar says, time is of the essence for most illustrators. There is always a deadline on the horizon, so *Photoshop's* ability to ape natural media also happens to be very useful. "With oil painting, there's substantial drying time to worry about, waiting for the under-painting to dry before applying glazes, and so on," explains Socar. "*Photoshop* doesn't have that problem. It's a fully opaque medium that takes no time to dry – the perfect illustrator's tool!"

The fact that 'mistakes' can be easily corrected also means that many illustrators are more willing to try out different methods and ideas, but much of this flexibility is only possible due to *Photoshop's* interface, which Alison Mealey reckons is its best feature: "When working with *Photoshop* for hours on end, the interface disappears into the background, and I feel that I have total control. I can manipulate every pixel of every single line I create. The slightest change in line width or curve can be adjusted by sculpting the line to make it perfect." Antti Jadertpolm agrees: "I mostly work in full-screen mode using keyboard shortcuts. It's pretty easy to lose yourself in the process when you don't have to think about how to use the software."

In some cases, *Photoshop* can make things too easy, though, warns Lee Basford: "You have to be careful not to work with the imagery straight on a computer before any real thought process has taken place." Joel Thomas tends to agree with this: "Lots of people complain that they can't make the jump to digital, but many of those same people let the computer do the creating instead of creating with the computer."

## Digital paintbox

Perhaps this is why many illustrators ape offline techniques when creating artwork. While Alison Mealey's stylish work is reminiscent of vector-based output, she doesn't use *Illustrator* at all, because the way it works is alien to her: "When I work on paper I start off dirty, with pencil and pastel everywhere. I emulate this style when working in *Photoshop*, but find sketching in *Illustrator* next to impossible." She says *Photoshop* can be dirty, messy and horrible, but that's what she loves about it, and while her work may look like it's vector-based, it isn't created that way. "I mostly use simple techniques," explains Alison. "When producing lines, I do the rough outline in one go, then zoom in to at least 200 per cent to sculpt them. Every line is placed on a new layer, and these are kept separate from each other until I'm sure they're right, whereupon they're merged."

Austin Cheney's methods are in some ways similar to Alison's – akin to digital sculpting as much as painting. When creating shapes for his artwork, he first starts in a new channel, building curves, arcs and rounded edges by using the Ellipse selection tool. ›

**Victory, by Stephen Otvos, started as a loose, layered background, from which the bull image just seemed to materialise. He says the layering and textures would have been extremely tough to produce with traditional media.**

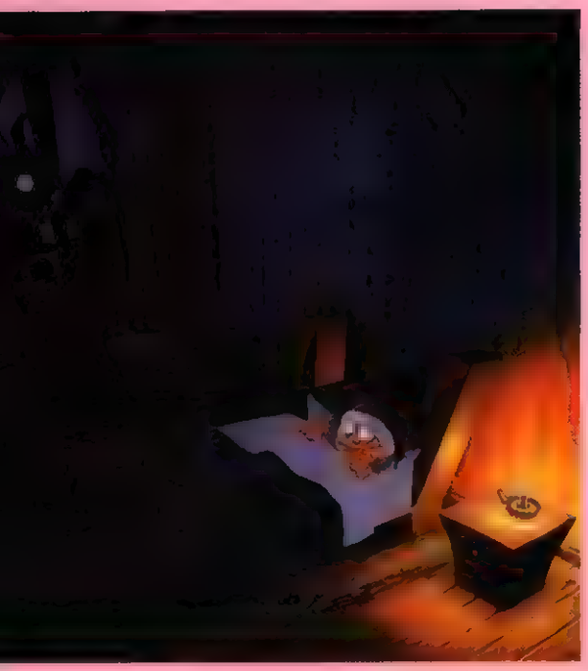
## Gemini, by Austin Cheney

This concept for a poster design aims to communicate an idea that Austin had bouncing around in his head. "Shapes were outlined with the Ellipse selection tools, and edges were used to define foreground elements, background designs, lighting, shading and the serpent's shape and sections," explains Austin.

He cites *Photoshop's* Layers features as the main reason he works with the program: "I always use a great many layers – sometimes as many as 500 – so *Photoshop 7's* layer sets are a godsend. As mentioned previously, its selection manipulation and channel features also happen to be the basis for my shaping techniques."

The response to this image has been positive, which is useful considering Austin is still in college and trying to gain recognition within the illustration industry. "Perhaps that's because it works as a whole: elements are almost perfectly placed so that they overlap next to each other in a way that enhances the background design."

**Website:** www.createdbycheney.com



**Nightmare, by Richard Harris, was inspired by the look of early Disney films and is being developed as part of a book proposal. Richard wanted to create an atmospheric image with rich colours and a hand-painted look**

These selections are easy to alter by using the Transform Selection function. He can then fill a selection, or trace an edge – the inside or outside, depending on whether the selection is inverted.

Unlike Austin's work, Antti Jädertpolm's shapes tend to originate outside of the computer, beginning as drawings that are scanned in and worked on: "I also use a lot of found objects and photographs, which are then mixed together in *Photoshop*." This collage approach alone makes for unique-looking imagery, and Antti therefore favours workflow over any 'tricks': "I stick to basic things, making use of repeating patterns and shapes, which means that I often end up with something like 300 layers in a *Photoshop* file." Surprisingly, Antti doesn't use the Layers palette all that much, or even name individual layers, instead grabbing them via keyboard shortcuts. "In fact, I use keyboard shortcuts for pretty much everything when working in *Photoshop* – using it often reminds me of playing a musical instrument, and I can improvise a lot!"

Lee Basford also makes regular use of external media, using a scanner and a digital camera to create elements for his *Photoshop* work: "I scan or photograph a lot of worn and distressed objects, which can then be overlaid to add texture. In some cases, these can be used to amend colours, when used with an 'overlay' or 'hardlight' effect." Joel Thomas is another illustrator who makes use of scans to ensure that there's an element of 'hand done' quality within his work: "I've got a library of scanned, raw ink splatters and dry brush strokes, along with dozens of natural textures. These can be layered over images to help loosen them up, and sometimes these texture layers can get pretty extensive. I recall one occasion where I used more than 15 such layers of varying opacity and layer style."

## Out with the old

While the bulk of illustrators seem to favour keeping some natural media within their work, Richard Harris says that he's pretty much abandoned the use of pencil and paper, even using *Photoshop* for roughs and sketches: "I find it great for drawing, especially with the aid of a graphics tablet." His main technique is simply to grab the Brush tool and start painting. "I do some preliminary sketches to rough out the work and then just launch in and paint, using hard edged brushes set to varying opacities, because I hate the soft airbrush look." He then uses various blending modes on the brushes, such as Screen and Multiply, because they help to build up texture and grit. Richard also makes frequent use of the History Brush and multiple layers in order to keep control of various parts of his images.

Socar Myles also spends most of his *Photoshop* time with the Brush tool: "I usually use it at full opacity, with the pressure sensitivity set to respond with size, colour and opacity." He says that he rarely uses *Photoshop's* Fill tool for anything: "I like my *Photoshop* paintings to have a lot of texture and plenty of

## Relax, by Lee Basford

Lee was invited to take part in the Re-design Book Project, curated by Plinko. "A number of illustrators submitted a piece of work, which was subsequently given to someone else to produce a redesign. I chose Relax, a poster about the struggle for global power."

The original design was vector-based and very clean, so Lee decided upon a 'dirtier' approach, but one that would stay true to the original's theme. Everything was done in *Photoshop*, although some of the original designer's vector illustrations were used as 'homage'.

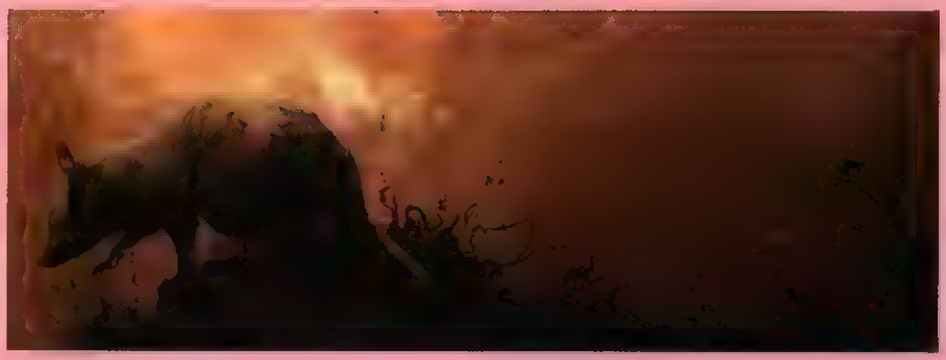
"I tend to use a lot of layering effects, combining scans, photographs, old canvas and hand-drawn type," says Lee. "*Photoshop* enables me to do exactly what I want with these elements in a way that feels largely analogue. I guess that's why I prefer it to rival applications – it just feels natural."

**Websites:** www.fluidesign.co.uk, www.metsat.ne.nu

brushwork, so I paint everything by hand. When I'm in the early stages of creating a painting, laying down the basic values and forms, I even use the Brush tool for large areas of flat colour, such as skies and walls. That way, I get a little texture going right from the start."

Another illustrator who likes to build painted textures is Stephen Otvos. "I use wet-edged brushes almost exclusively," explains Stephen. "Every now and again I'll use a textured brush if it's appropriate, but I mostly like to paint my own textures." He says that he rarely uses any brush at 100 per cent opacity, though, unless it's being used to rapidly fill an area or selection: "If I'm painting any detail, I won't go any higher than 20 per cent, and I often keep the opacity between one per cent and five per cent, slowly building forms and shapes with precise control."

Rather than using painting techniques, Austin Cheney has a rather different method for creating textures. "Creating realistic textures requires lots of patience, effort, and very many layers," he says. "I'm never shy about using a combination of many filters in channels to create a certain aspect of a texture and then repeating the process in another way to create another aspect of the same texture." He reckons that a single texture within his work may be composed of more than 40 semi-opaque layers. "There are hundreds of different and specific techniques for creating thousands of different textures," says Austin. "What makes a texture look realistic is that it should be composed of multiple lesser textures, with each being composed of multiple layers."



**Journey, by Socar Myles, was inspired by the final scene of Verdi's *Aida* and made with the Brush and Eraser tools in *Photoshop 6*: "I used the hard round brushes, with spacing set to 0 and hardness to 100 per cent."**

Perhaps surprisingly, other than Austin, the illustrators we spoke to mostly ignore *Photoshop's* powerful filters and plug-ins capability. "They tend to make your work look too processed, and are best avoided if you want to get natural-looking results," says Richard Harris. Like most of the others we talked to, he sticks to the occasional use of Gaussian Blur, and also uses Unsharp Mask to bring detail back to images that have been reduced in size. However, even such limited use of filters can be used to creative effect – for instance, Lee Basford says he often blurs photographs, using them as overlays to provide a nice tone for an image. Joel Thomas also makes use of filters to subtly change artwork: "I tend to be anal when painting, and the resulting image often feels too clean. ›

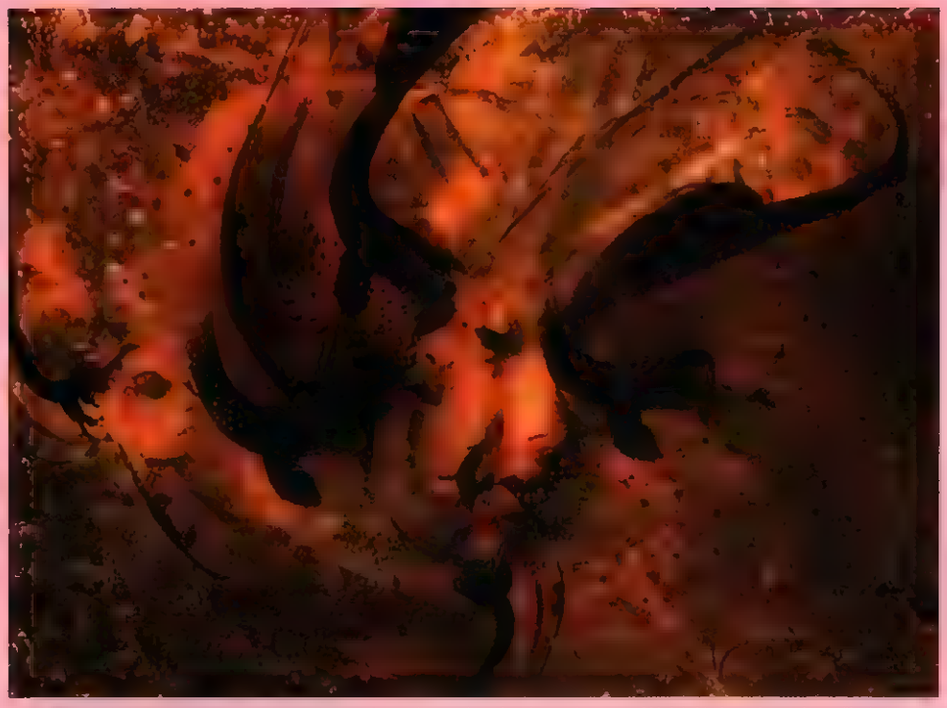
## *Girl on Stage, by Richard Harris (a.k.a. Frog)*

This artwork is a promotional piece that will soon be appearing in sourcebooks, such as *American Showcase* and *The Artbook Contact*. Richard's aim with this piece was to move away from the use of flat colour and to a more painterly style. "While working on it, I created several custom brushes to achieve the rough textures and painterly feel," he explains.

Richard is aiming for advertising and lifestyle markets with this piece, and while it has a contemporary feel, he decided upon the textured approach in order to stand out from the crowd, where the ubiquitous vector-based look is commonplace.

According to Richard, the most recent *Photoshop* release has made this approach even easier: "There's little need to use natural media now; with *Photoshop* it's straightforward to digitally create natural-looking textures. It's also a lot quicker – there's no need to scan anything – and much less messy!"

**Website:** www.itchy-animation.co.uk
**Telephone:** +44 (0)7747 830 034



Antti Jädertpolm's Spring image was created to celebrate the coming of spring to the town of Helsinki after a long winter. "I tried to create an organic and cosmic environment that shows fertility, inspiration and expectation of the summer to come," explains Antti.

Therefore I sometimes duplicate the image onto a separate layer, apply a filter, and reduce the opacity to a level that loosens the image up a little." In a similar fashion, he also makes use of the Lighting Effects filter to draw the eye to a certain area, but warns that such things should be used sparingly, unless you want the image to "scream digital".

Of everyone we spoke to, only Austin Cheney admitted to making regular use of plug-ins, and even then only Kai's Power Tools: "I use KPT3's Texture Explorer to generate texture maps for channels that can be wrapped, distorted and then loaded as a selection to meet the textural needs of an image." He's also fond of KPT5's Shape Shifter filter, which he uses to create shiny or glossy edges that can be bent around objects for an accurate gloss lighting effect. "I recently found a way to use this filter to create a realistic wood grain texture, and I'm still experimenting to see what other useful textures can be created with it."

## Wish lists

Bearing in mind this apparent lack of interest in filters and plug-ins (apart from Austin), it's no surprise that many illustrators are hankering for purely practical improvements to future versions of *Photoshop*. Complaints regarding the application's inability to display files without distortion at 33 per cent and 67 per cent were common, as were criticisms relating to

## Fly Away, by Socar Myles

Commissioned by someone who wanted his birds digitally immortalised, Socar reckons this piece was a challenge: "I use muted palettes, but the birds were bright, so several tests ensued before settling on the final colour scheme, which utilised blues, greens and yellows, and added oranges and reds to the background to complete the spectrum."

He started with line drawings to design the composition, and then began painting, blocking out shapes and sculpting highlights and shadows to gradually add detail. "*Photoshop* layers were used for washes and translucent effects," says Socar. "Above the main painting layer, I worked on other layers with the Paintbrush and Eraser tools, enabling subtle brushwork effects. Once finished, these layers were merged with the painting layer."

Socar reckons *Photoshop*'s biggest asset is enabling illustrators to rapidly try things out prior to committing: "I made several thumbnail variations of the compositional sketch and quickly coloured them, just to see how certain effects would look."

**Website:** www.gorblimey.com

high memory usage and slow handling of large files.

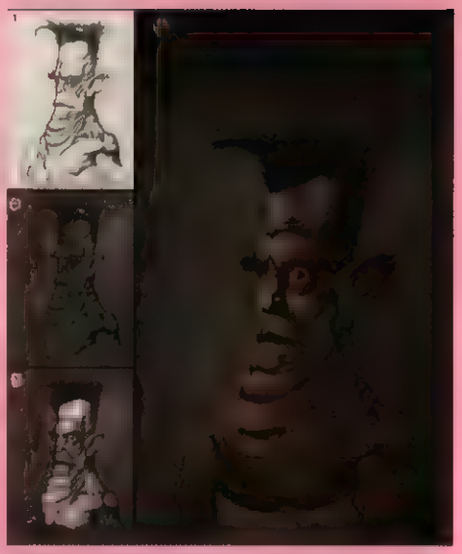
Each illustrator's working methods also brought forth further objections. Austin Cheney's frequent use of channels means he feels restricted by *Photoshop's* limitation of 20 in any one image, while Lee Basford wants the ability to use two sets of masks on a single layer. He'd also like folders within folders in the Layers palette, although that sounds like a nesting nightmare to us.

Predictably, Austin Cheney is one of the few that would like to see some new filters, particularly one that "generates good caustic lighting in various shapes and colour spreads, because it's rare to find realistic caustics in 2D illustrations". He goes on to explain that such a filter would enable artists to create lifelike water or glass textures against realistic lighting sources.

The remaining creative improvements sought by illustrators would have *Photoshop* increasingly aping offline working methods. Sean Murray would like "the option to arbitrarily rotate the canvas, in order to draw lines or shapes that are otherwise tricky to pull off with my graphics tablet." He'd also like to see more naturalistic brushes, a wish shared by Joel Thomas: "Future versions of *Photoshop* need to expand on the fine arts aspect – it would be great to see an even more robust paint engine, with the user able to get in and really tweak filters, brushes and the canvas itself." Socar Myles adds that some more built-in randomisation would assist those aiming for a painterly feel: "*Photoshop* does take away the randomness of natural media – you never get those little lines that appear when a hair or two pokes out from an ink brush."

Despite the occasional grumble and perennial wish list, almost all the illustrators we spoke to would be lost if the unthinkable happened and Adobe cancelled *Photoshop*. "What sort of a hideous world would that be?" exclaimed Sean Murray. Antti Jädertpolm agreed, and joked that one possible option would be to become an amazing virtuoso in using *Microsoft Paint*.

In a more serious vein, most would rather consider a move back to traditional media than use competing products, such has been the influence of *Photoshop* on their working lives. "Mind you, many digital artists don't realise just how much computers affect their thought process," claims Lee Basford. "I started painting again a few years ago; to begin with, I'd make a mark and find my brain telling me to press Command + S..." He notes that it's now hard to commit when working by hand, because everything is so permanent – after all, there's no undo command in the natural world ■



This piece highlights Joel Thomas's working methods, starting with a pen sketch, adding a metal texture to break up the white of the page, rendering lights and darks, and finally adding colour and surface textures.

## *Self Sacrifice, by Sean Murray*

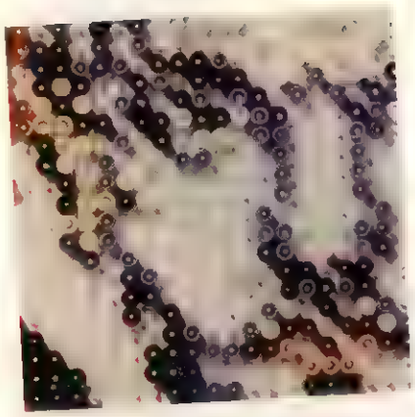
The aim of this promotional piece was to create a scene that featured characters in a bizarre fantasy setting, but to ensure that it was clear what was taking place. This meant careful consideration being given to facial expressions, and the use of symbols such as the knife and the priest-like characters.

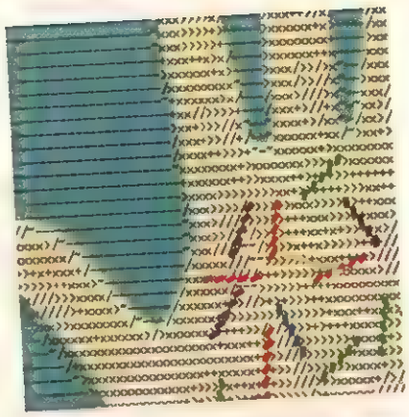
Sean says the piece began as a detailed pencil sketch, which was subsequently scanned to be used as the basis for the work. "I like letting varying amounts of the original drawing show through," says Sean. "This makes work seem more natural."

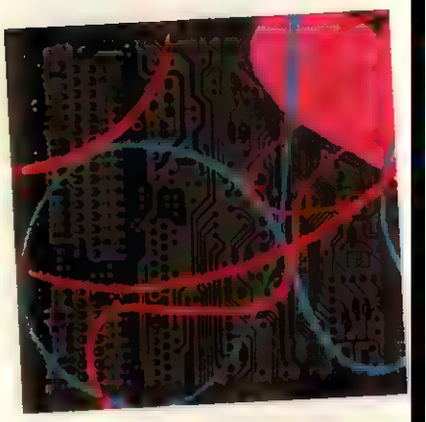
*Photoshop* largely comes into play via the Brush tool: "I use the good old flat brush, set at about 15 per cent opacity, to slowly bring light from the dark. Occasionally, I'll also use the Dodge tool or paint an entire character or image in one colour, then select areas I want to change with the Lasso and adjust the hue until I'm satisfied."

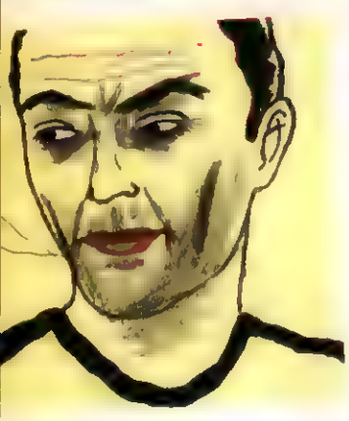
**Website:** www.cybermurray.com

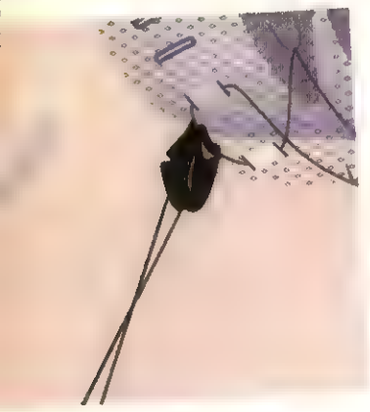
Look around you. Illustration is back. Re-born for a hipper, more visually aware and demanding audience. This issue, we take a snapshot of contemporary illustration by selecting ten of the world's most wanted... ›











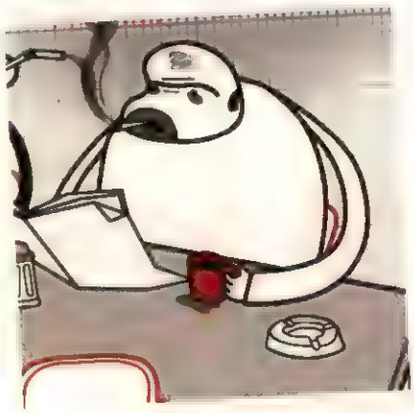


Illustration is hip. That's official. From the pages of monthly style guru The Face to the T-shirts for ultra-cool fashion company Silas, design's lesser-known cousin has finally come in from the cold, revivified for the 21st century. But this has been no sudden transformation. For some time now, an underground group of individuals, many of whom once considered illustration a 'dirty' word, has been spearheading these amazing changes.

Over the next few pages, we meet ten illustrators who have helped instigate illustration's dramatic return to form, and those in the process of instigating the next key advances. Of course, creating a list is controversial. Our criteria were simple: excellent work for excellent clients. A broad remit, for sure — and one met by a vast number of illustrators — but space dictated that we choose only ten of the best, and agree or disagree with the list, one thing is certain: this is definitely work that is helping to define illustration today.

# IAN WRIGHT

## Ian Wright is the Daddy, or maybe even the Granddaddy, of contemporary illustration

Ian Wright's work has spanned four decades. His career begins at the end of the 70s, illustrating the cover of The Undertones' Teenage Kicks seven-inch single. It then moves on to his frenetic weekly black and white portraits for the New Musical Express in its 80s hey-day, to an in-your-face billboard campaign for Fosters Ice in the 90s and his unique in-store installation for Issey Miyake in New York City in the noughties. No small achievement.

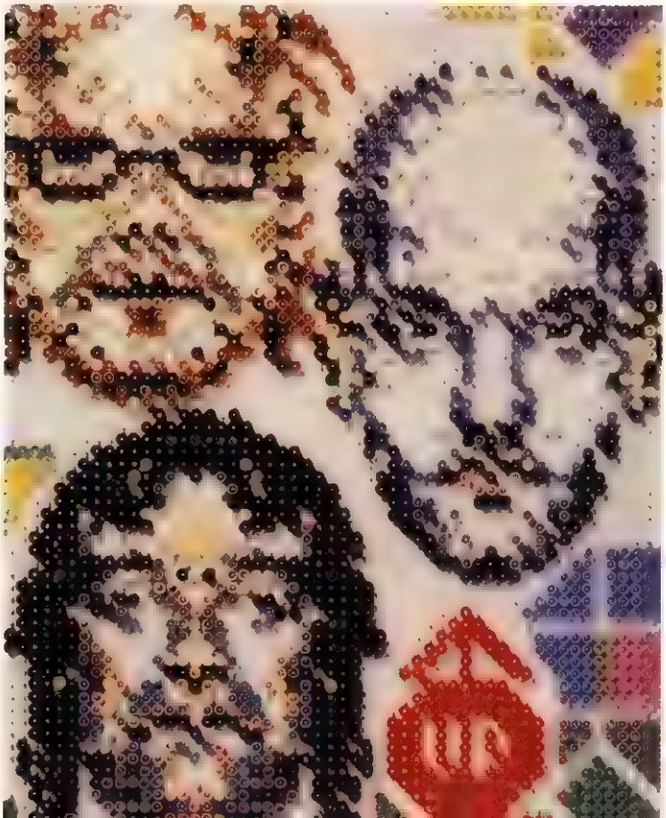
Ian Wright never planned on a career in illustration. He didn't even plan a career in art and design. It was while working in a clerical job for the NHS in Old Street that his colleagues persuaded Wright to get himself off to Art School. A year of evening classes, another on a Foundation course, and three years sharing a desk with new pal Neville Brody at the London College of Printing saw Wright enter the industry just as punk rock became new wave. In May 1980, The Face launched its first ever issue, and Wright's work featured within. Mixing fashion, style and music with contemporary design, it was the perfect outlet for Wright's fresh approach to image-making. His work, 23 years later, bears little resemblance to those early manic drawings, but the spirit within is just as visible.

The use of materials throughout Wright's career have changed from job to job, and he's created images using just about anything that has come to hand. An early portrait of Grandmaster Flash saw Wright work entirely with salt to replicate cocaine as a reference to the seminal rap track, White Lines. He also adopted photocopiers at an early stage, creating images by changing single colour toners to mimic the screen print process.

Portraits of Mike Tyson, Björk, Ian Brown, Pete Townsend (the list goes on) for record sleeves and the music press have enabled Wright the luxury of slipping effortlessly between the analogue and the digital. Currently creating a portrait of civil rights campaigner Angela Davis from 1000 mascara brushes (for Black Book magazine in the US), and another of Henry Wellcome made from reflective dots (for The British Museum), it's not likely Wright's inventive image-making methods will ever be tamed.

Having demanded huge respect for his left-field approach to image-making, would-be illustrators and designers often approach Wright at his studio in East London for advice. "Simple," he says. "Keep The Faith!"

**INFO** **www.mrianwright.co.uk**



# JASPER GOODALL

## The visual world of Jasper Goodall is dark, moody, raw — and highly sexual

"A mag from Japan called Tattoo Burst, a book of erotic Chinese art, a Korean book that categorises thousands of animals and gives 50 different stylised representations of each of them..." Jasper Goodall is describing what's on his desk in his Brighton studio. "Loads of empty tea and coffee cups," he continues. "Bills I haven't paid, bits of paper with my drawings on them and, oh yes, all my computer shit." The fact that Goodall's choice of hardware — a G4 Mac with Photoshop and FreeHand, a Wacom tablet, scanner and all manner of digital devices — seems to excite him less than his felt-tips, pop-a-point pencils and wealth of global visual reference materials is an indication of how this illustrator approaches his creative work.

Drawing upon a range of interests , Goodall has become pretty adept at creating fashion-based but gutsy illustration work on major ad campaigns for a range of clients, including Levi's and Nike. It is, however, his work for The Face that has always excited him most, as creative control remains firmly within his own grasp. "I hate clients that dictate — I once worked on a very big project for a stressed art director who slammed the phone down on me, so we only communicated via email. One email, demanding changes to my work, angered me so much that I spat at his message on my screen!"

Angry maybe, but prepared to stand by his principles: Goodall recently attacked The Observer for making changes to one of his illustrations, removing a semi-erect penis, without his permission. A monthly design publication ran a two-page feature on the fiasco, looking in-depth at issues of digital manipulation and ownership of copyright. "The best thing about working in illustration is the freedom, but the worst thing must be the number of talentless art directors who desire control!" explains Goodall.

Sex remains at the forefront of much of Goodall's work. Citing pornography, Gary Numan and Bret Easton Ellis as influences, his images are littered with fashionable, beautiful women, often vacant, sometimes powerful. It seems fitting that he's just finished his first fashion range: a line of bikinis launched in tandem with his agent, Big Active, at a chic gallery in West London. Goodall's 2D fashion world finally meets the real world in 3D, harnessing the same attitude captured in his illustrations. Girls, wear a Jasper Goodall bikini and feel the power!

**INFO** **www.bigactive.com** >

# JOE MAGEE

## This talented film-maker and gallery-exhibiting illustrator finds creative freedom in saying 'No!'

From Liverpool to London to Manchester to Bristol, Joe Magee has been on the move. Having studied in his home town of Liverpool before going on to the London College of Printing and then, at MA level, at Manchester Met University, Magee has finally made Bristol his home. Now immortalised across the city for an exhibition at the Watershed, Bristol's cultural melting pot, people will often say, 'Ah yes, the rabbits', as they nod in recognition. The rabbits were part of an animated piece about memetics (mind viruses), and included endlessly replicating white rabbits on a red background that have, according to Magee, "found their way into many people's psyches... so the idea worked."

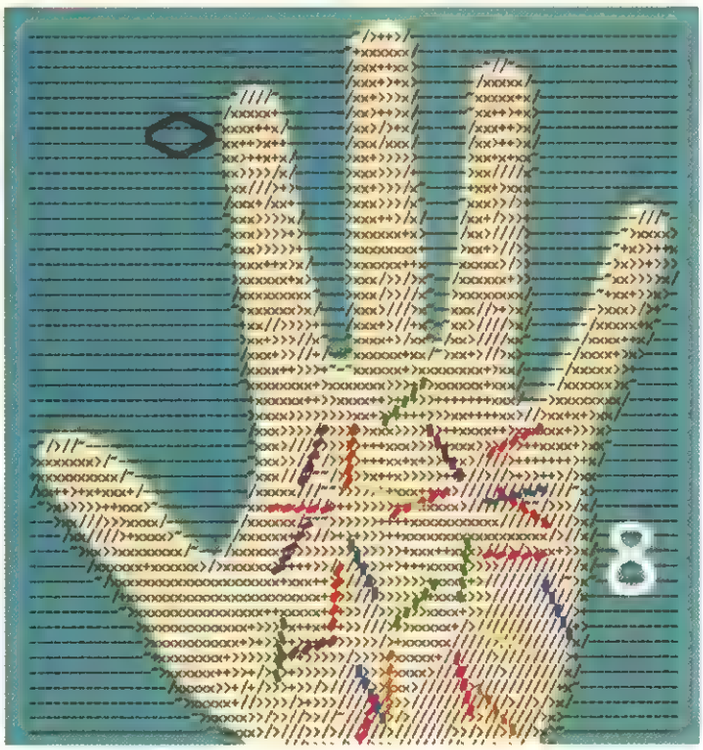
Magee's images always garner responses from his audience; he provokes reactions through his work and finds he's commissioned because his pieces have a point of view. He cites his most memorable job as the Penguin cover for A Clockwork Orange, and counts among his heroes Peter Saville, Andy Warhol, Vincent Van Gogh, David Lynch and William Heath Robinson.

Having utilised digital media for many years, Magee continues to create images that have their own look and feel. He puts this down to retaining creative freedom. "I've never been motivated by making lots of money, and I think this has really helped facilitate creative development. I've always felt compelled to remain independent and tried to feel comfortable about what jobs I'll accept. The reality of saying no to big bucks for an artistically or ethically challenged job is harsh, but always feels good in the end," he explains.

Magee works at a prolific rate. He has to, fashioning two illustrations for The Guardian and one for The Observer every week of the year. But other commissions arrive on a regular basis. "I've always had a steady stream of work from the USA, having worked for The New York Times, Boston Globe and LA Times," he says. "I've also worked regularly for Libération in France for years."

But it's the extra-curricular projects that keep Magee motivated. Currently in production is a short film about addictive behaviour on a deprived council estate. "I'm becoming more interested in making films. I've made about ten in the last five years and I'm getting more commissioned," he explains. And then there are the exhibitions. "I like the freedom of taking on independent non-commercial projects, like generating a series of large digital prints for an exhibition at an interesting gallery." For further details, check out his Website.

**INFO** **www.periphery.co.uk**



# KAM TANG

## This Vector Master takes two jobs at a time

For the guy who won the Creative Futures Award for best up-and-coming illustrator in 1998, Kam Tang's first commission was hardly the biggest job on the planet. The brief? An image that measured 6x3cm for a radio listing in the Radio Times. Five years on, however, and Tang has worked for clients across London, Tokyo, New York, Munich and Amsterdam.

Initially recognised for the finest vector drawing abilities around town, Tang was commissioned by design group GTF to create illustrations for the annual prospectus of The Royal College of Art. The artist had studied at the RCA himself and knew how best to represent the hallowed sanctity of the place; he created a vast hand-drawn illustration of the exterior of the building using just a few minimalist vector lines. The beauty of the piece was in an extremely detailed, exquisitely full-coloured rendering of the ice-cream van that parked outside the RCA on a daily basis.

Reflecting on his own design approach and philosophy, represented in the early RCA commission, Tang keeps it simple: "Ideas first." It has been this unfussy attitude, coupled with unmatched vector drawing skills, that have impressed a whole range of clients. Tang now counts CD sleeves for Merz, billboard and magazine advertising campaigns for Adidas, and recent identity work for The Design Museum, as among his most favoured commissions.

Work continues to flood in, and although Tang describes his role simply as "being my own boss and making my own works," it's clear that the flood is not without pressure. Juggling deadlines, clients and commissions from his studio at home in South London, Tang admits, "You can output an incredible amount of work in the final moments of an impending deadline, but never at the start!" He goes on to offer advice for aspiring illustrators, based on his own experiences: "Never take on more than two jobs at once."

Watching Stanley Kubrick's movies, as well as old Bruce Lee kung-fu films, listening to Mozart piano sonatas, catching up on comic artworks created by Jack Kirby and George Herriman, as well as "investigating nature and science," as he puts it, are all key influences. New Yorkers Saul Steinberg, Milton Glaser and Seymour Chwast are all admired by Tang, too, but it's perhaps his own left-field take on the world that enabled him to see the beauty in that ice-cream van outside the country's highest seat of art and design learning.

**INFO** **www.kamtang.com**

# SHONAGH RAE

## Rae has replaced traditional printmaking techniques with Adobe Photoshop

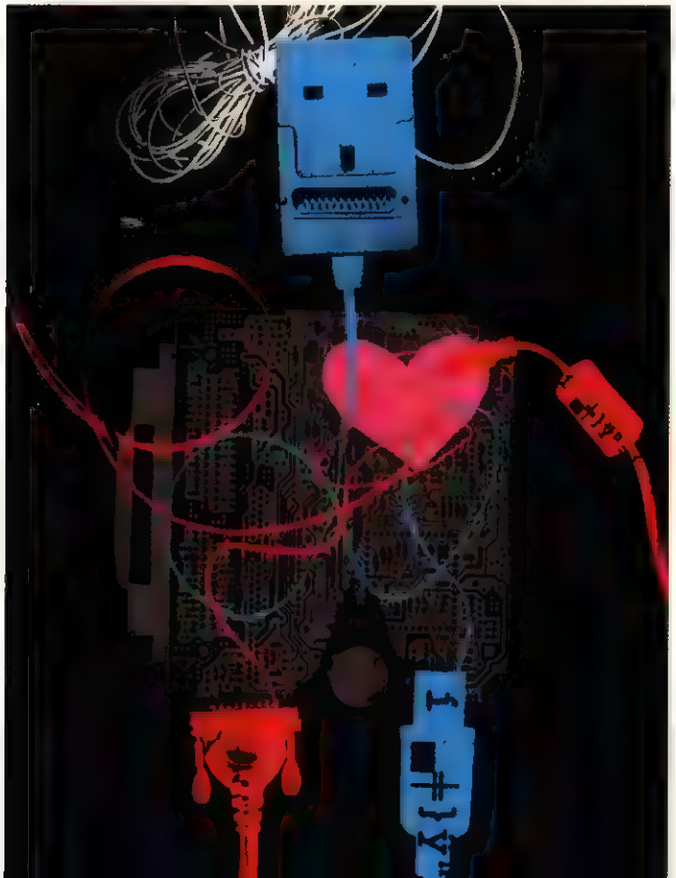
"In my pre-computer days, I worked using relief printing, a very long-winded process that often meant all-night sessions in the studio to meet deadlines," explains Shonagh Rae from Studio 100 in East London, which she shares with around 20 designers, architects and other illustrators. "Occasionally," she elaborates, "I would have to courier work that was still drying. One time, I got a copy of the magazine that an illustration appeared in and realised that the artwork had completely stuck to the inside of the envelope in transit. The art director had made a vague attempt at peeling it off, but it had gone to print anyway! I booked on a Photoshop course the next day."

That early lesson was a tough one, but it did change the course of Rae's work in a way she couldn't have imagined. Currently one of the busiest illustrators in the editorial and publishing fields, Rae has successfully developed her time-consuming, labour-intensive print techniques into a digital process that echoes her earlier work, evoking much of its textures and richness. Still, doing it digitally has brought its own set of problems. "One of the worst things about what I do is having to be your own IT specialist'" she explains.

The fact that Rae is currently working on numerous projects means that she may well be on the way to employing her own IT professional in the future. "I'm working on a piece for Mamm Magazine, an American publication for women suffering from breast cancer, three book jackets for novelist Jake Arnott, another for a new author, Louise Dean, images for New Scientist magazine, others for an annual company report and some editorial stuff." Represented by the Heart illustration agency, Rae fully understands the value of having an agent: "Like a lot of flimsy illustrators, I don't like the messy business of talking money!"

Rae is very happy with her current studio set-up, but the route to joining Studio 100 wasn't straightforward. "My first studio was above Burger King in Camden, and in the years since it seems like I've shared a studio with pretty much every illustrator in London," she explains. Rae's approach to her work is echoed in the advice she gives to those just starting out: "Develop a personal way of working and then decide where you might fit into illustration, rather than the other way around. You can pick up the IT skills on the way."

**INFO** **www.heartagency.com**



# SPENCER WILSON

## Perfectionist Spencer Wilson's work ethic is, to quote the man himself, rather 'boring'

Reliable and efficient may be an apt portrayal of this illustrator, but he would disagree. "My approach has always been boring. I always get jobs done on time, I make sure that I never work past 11pm and, if I can, always anticipate what the client may ask for next," he insists. "I make a regular point of visiting Zwemmers, Magma and Waterstones bookshops so I can keep abreast of what's happening in design. The last book I bought was Graphic Design for the 21st Century — how boring is that?" It has been this singular vision and professional outlook that has assisted Wilson in winning commissions as a busy illustrator, combined with a great eye, a sense of humour and a unique style of work.

As one eleventh of illustration collective, Peep Show, Wilson is another drawn to the personal project and the exhibition. Peep Show has held shows at locations around Hoxton and Shoreditch, putting itself on the map and, at the same time, creating traffic to its Website at www.peepshow.org.uk. The members of Peep Show, many of whom studied together at the University of Brighton, gather monthly to discuss projects. "The solitude is the toughest thing about working from a home studio," explains Wilson. "I began working in a large basement living/work space in Bethnal Green with two other Peep Show members. The place was dark and rough around the edges, but the positive side was the mad landlord, who let us do what we liked. I worked on a small desk using a chair I found on the street and an orange iMac, which I loved."

Wilson is organised at maintaining contacts. He keeps in touch with clients through regular emailed illustrated images reflecting current interests. A recent piece pictured three advertising creative types around a table responding to the question 'How many art directors does it take to change a lightbulb?' with the witty one-liner 'Does it have to be a lightbulb?' It's been this type of humour in Wilson's work, along with his neat quirky little character, that have led to work on ad campaigns for Ski, Buzz airlines and Sky Premier. "I enjoy the buzz of being briefed and creating drawings, and I like the lifestyle, working to my own agenda and getting personal projects out there too," explains Wilson, without even a hint of boredom in his voice.

**INFO** **www.spencerwilson.co.uk** ›

# PAUL DAVIS

## We visit a studio in Hoxton, full of dubious drawings, impending gloom and bits of flotsam

"Last year, during the World Cup Finals," Paul Davis recounts, "I called a client to say I was ill and needed a few more days to finish a job. At the same time, I clumsily moved on the sofa, sitting on the remote control. The volume increased dramatically and the client heard, 'And that's a beautiful goal from Ronaldo!' Needless to say, I lost the job." As well as his legendary love of the game, Davis is also a big fan of at least two Soho private drinking clubs, claiming the award, in his own words, "'Drinker of the Year' – ask any landlord." In reality, Davis has picked up awards such as 'The Best Illustrator Working Today' and 'Cartoonist of The Year', as voted for by journalists.

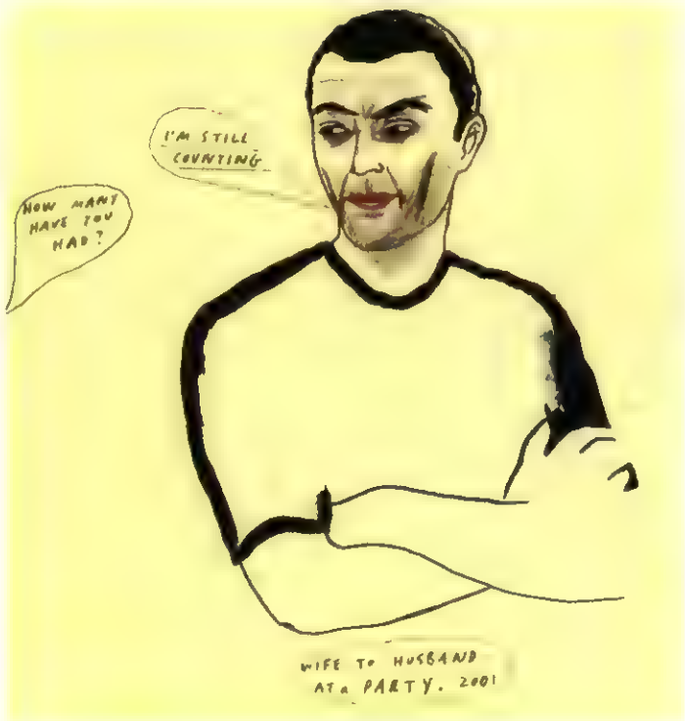
Instantly recognisable, Davis's wry take on fashionable Hoxton and Shoreditch types has been spotted across the pages of various magazines, including Dazed and Confused, Time Out and The Independent. In fact, it was an eight-page fashion feature for The Independent on Sunday magazine, commissioned by Art Director Jo Dale in 1997 that Davis attributes to being a career-defining moment.

"The phone hasn't stopped ringing since," he says. "I'm currently working on a book for a Canadian publisher, a series of images for an exhibition in Paris, a set of prints for a gallery in Tokyo and a calendar for Save The Children."

Davis initially adopted digital technology as a means to document, archive, market and distribute his work, and when asked to describe his working space says little about his choice of hardware. In fact, he dryly lists the following items: "A computer, a cup of tea, a pile of papers I'm too scared to look at, external hard drive, bits of flotsam, scanner, dubious drawings, impending gloom, video camera, mouse, dodgy erotica." Which tells you more about Davis's state of mind than his modus operandi...

Much of his art is done on the move. David works in small sketchbooks, capturing conversations, moments and moods, before translating them into final pieces back at his Hoxton studio. Quick sketches, doodles, drawings and observations are a vital part of his method. He's certainly come a long way since his first commission for the London listings magazine, City Limits: "I got paid 12 quid. Honest!" His earlier World Cup 'honesty' springs to mind once again.

**INFO** www.copyrightdavis.com



# MARION DEUCHARS

## Work and play are equally important for this well-established and well-liked illustrator

"I've had numerous incidents of missing artwork," says Marion Deuchars, recalling a time when all her illustrations were created outside the computer. "The best was a returned A2 painted illustration, folded carefully into quarters and squeezed into an A4 envelope. My mouth remained open, in shock, for some time afterwards. Nowadays, most of my work is sent digitally."

In fact, Deuchars learned to love the computer early on in her career, and prior to representation by her agent, Heart, she mailed digital portfolios saved onto floppy disks to clients, way before CD-ROM technology was an affordable option. A new body of work that began from scanning drawings and paintings, later combined with her digital photographs, presented itself well digitally, way before most illustrators had even considered such an approach.

Deuchars is among a rare breed of illustrators who continue to adapt and push their work in new directions – her studio set-up encourages such R&D. "I have two desks," she explains. "On the computer desk right now, there's a G4, a Wacom tablet, a calculator, a Nikon Coolpix, a telephone, a diary and a list of things to do." She makes an attempt to define the other desk: "My play desk is full of stuff – paints, paper, three large tubs of brushes in water, four different plastic palettes, six different rolls of tape, tubes of gouache, a box of charcoal, various boxes of stencils... that's about it."

Working in illustration since graduation from the Royal College of Art at the tail-end of the 80s, Deuchars now teaches there and can count numerous working illustrators as former students of hers. She believes that getting out and meeting clients is the best way to generate commissions. "Agents are not a good idea at first – it's important to 'pound the boards' and meet and understand one's own industry personally," Deuchars explains. "Some of my original contacts are people I still work with and have good relationship with."

Having picked up a Creative Futures Award, membership of the prestigious Alliance Graphique International (AGI), as well as an enviable client list – current ongoing projects include three book jacket designs, a chair design for a company in Helsinki, colour studies for the Cricket Building in Derby and 15 portraits for Wallpaper* Magazine – Deuchars is in huge demand. She would have it no other way. "I like making images – being paid for it is a bonus."

**INFO** www.mariondeuchars.com (late July launch)

# BRETT RYDER

## Staring at album sleeves and painting motorcycle jackets started Brett Ryder's career

"Getting a computer was a career-defining moment after graduating from the MA programme at Central St Martins in 1994," admits Brett Ryder. His eclectic approach to image-making, a combination of images and ephemera, collaged together with his own drawings, made the transition to digital an interesting one. He has a keen interest in old motorcycles, and rebuilds the manifold on his BSA 650 with a dexterity that translates well in his use of Photoshop to 'build' images.

"I did loads of stuff as a kid," offers Ryder. "I was the one everyone came to when they wanted their favourite album or band painted on their leather jacket – I even had my own airbrush. We did have some strange characters turning up on our doorstep, though." Linked to that early career move, Ryder talks a little about his dream project: "I've always dreamed of doing The Rolling Stones tour stuff – stage props, animations for their videos, T-shirts – the whole deal."

In fact, music has always featured highly in Ryder's life. His own name is even a touch rock and roll, appearing as the strange marriage of Shaun Ryder of The Happy Mondays and Brett Anderson of Suede. "Staring at album sleeves was once a full-time occupation for me," he admits, and insists that the once-stylish Roxy Music is his all-time favourite band. Working from a studio at home, his sartorial elegance is no match for his hero Bryan Ferry, though. "I can sit around all day in my pyjamas, and nobody is any the wiser," he explains, in a manner that could be best described as tongue-in-cheek – a phase that can also be applied to a great deal of his imagery. "And for me, finding socks with no holes in, or if you're lucky, a pair, is the right start to a creative day."

Ryder's work is cheeky; it retains a playful quirkiness, first developed in his student pieces, and combines the real with the unreal, the literal with the imaginary. His illustrations regularly greet readers of The Observer, The Guardian, The Independent and The Times. It's perhaps the surreal nature of his images that works so well with journalism published by the cream of Fleet Street. Despite the constant flow of work – most recently including projects for BP, Natwest and Penguin Books – Ryder still worries about his fate. "The best thing about working as an illustrator is that it's all I've wanted to do and it's all I know," he states. "The worst thing about being in illustration is the knowing it's all I know."

**INFO** **www.brettryder.co.uk**

# JAMES JARVIS

## Existentialism meets a gang of plastic toy figures in the work of James Jarvis

Chances are, you either own a piece of work by James Jarvis or would like to. He's best known for a range of plastic figures created for Japanese fashion company, Silas. Completely collectable, these lovable characters fetch silly money on eBay – if you can find them. The Silas Policeman was recently priced at £72, with two days still left to bid! Not bad for a toy figure made from moulded plastic that stands no more than eight inches high. The complete range of toy figures inhabit an imaginary world – the World of Pain – and live by the rules that Jarvis, as their creator, sets out. World of Pain existed as a Website and comic, and the narrative followed the lives of Steve, Rhonda, Lars, Keith, Evil Martin and Bubba. Jarvis still sees himself as an illustrator rather than a toy designer, though

Studying Illustration at undergraduate level at The University of Brighton, before embarking upon a Masters course at The Royal College of Art, Jarvis always followed his own agenda. It was his very first commission, creating ads for cool London skateboard company Slam City Skates, that started the ball rolling into an area of illustration that his RCA tutors knew very little about.

Now working in London for clients in Japan, where his work is recognised and adored, Jarvis has been creating a huge body of work for Toto, the country's national lottery company. The project includes a range of posters, adverts and a new set of characters. These folks differ from the Silas bunch, having strange hairy-headed features rather than the large, simplistic, over-sized Silas heads.

In his recent work, the perfected clean, vector lines of World of Pain have given way to a more sketched feel. Despite operating from a G4 PowerBook, Jarvis depends on basic materials for his creative starting point – "pen and paper." The fact the hand of the creator is more visible makes the work seem more familiar

When it comes to defining influences, Jarvis has his own favourites: Herge, Tintin's creator, and New York-based comic artist/painter/illustrator Gary Panter sit alongside Sam Peckinpah and Popeye. He cites modernism and existentialism as key influences, too. With a new range of toy figures for his company, Amos, launched earlier this year, it's clear that although he believes our universe has no intrinsic meaning, the worlds his figures inhabit certainly do.

**INFO** **www.jamesjarvis.co.uk** ■

# Leading illustrators

Three top illustrators explain how ***Photoshop*** has helped to shape their careers. Share their knowledge and take your image-manipulation skills to the next level...

PROFILE

## p200 Ant Kyriazis

*"You're trying to create images that potential clients will find useful, but also something unique and different to everything else that's out there."*
**The man behind Onyro.com, Anthony Kyriazis, talks about breaking the boundaries of *Photoshop*.**

PROFILE

## p204 Mauricio Barriga

*"I need to keep a healthy balance between commercial work and experimental projects, a balance between tension and fun."*
**Chilean illustrator Mauricio Barriga admits to being a little obsessed with his *Photoshop* work.**

PROFILE

## p197 Lee Ford

*"I superimpose figures, always playing with scale and composition, cutting away and adding as I go along, which is why I love* Photoshop."
**Illustrator Lee Ford explains how he goes about keeping his work fresh.**

# Lee Ford

**This illustrator combines *Photoshop*, paint, drawing and collage to great effect. *"Keeping work fresh is quite a natural thing,"* Lee explains...**

**Words:** Graeme Aymer

If you don't know the *Photoshop* story, it goes a little bit like this: in 1987, PhD student Thomas Knoll of Ann Arbor, Michigan, is working on a thesis about the processing of digital images. Unfortunately, his Mac Plus can't handle his greyscale images, so he writes his own subroutine to enable the computer to do so. Thomas's brother John, on leave from Industrial Light and Magic, happens to see this in action, and is impressed. John encourages Thomas to develop the routine as an application. He does so, and three years later the application is picked up by Adobe and christened *Photoshop 1.0*. The rest is history.

They probably didn't realise then just what effect the application would have on creativity the world over within ten years. Had they a crystal ball back then, what would they have made, for instance, of illustrator Lee Ford, currently living and working in Leeds? In 1999, just under ten years after *Photoshop's* first release, Lee graduated from Manchester Metropolitan University with a BA (Hons) degree in illustration and animation. Currently, he operates as a freelancer, with a small client base that includes several independent record labels including Bombed Out Records and Hermit Records. While Lee's been using *Photoshop* since his university days, he's only recently become a fully-fledged fanatic.

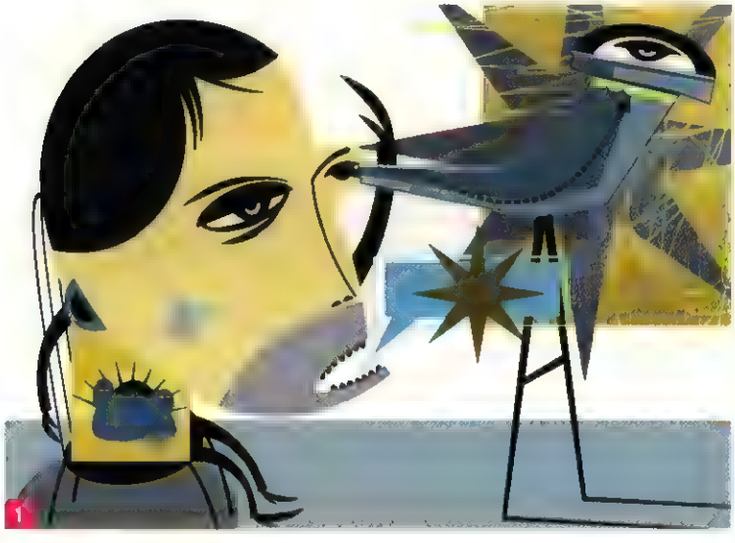
"My first experience of using *Photoshop* was during my degree course, but it wasn't until six months ago that I started using it as a serious tool to develop illustration," he explains.

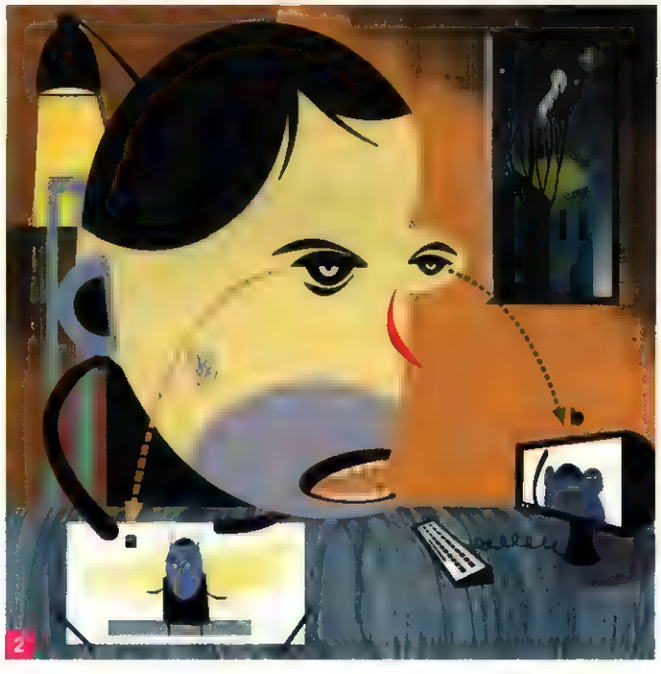
His path to professional illustration seemed almost preordained. "I've always been into drawing," he explains. "For as long as I can remember I've always been a doodler, so it seemed a natural progression to study illustration." This led him to a foundation course in art and design at his eventual *alma mater*, and then he completed the course mentioned earlier.

## Fresh approach

His influences are many. "I get my inspiration from all sorts of things: friends, bus rides, conversations, going to different countries, films. I'm a big fan of Tim Burton," Lee begins. "Keeping work fresh is quite a natural thing," he continues. "I've found that my work takes on a progression all of its own. My concepts and designs have developed rapidly over the last five to six months." He's also an admirer of the Dadaist movement, in particular the hands-on, simple approach of Hannah Hoch, and the energetic approach of Ralph Steadman. "He was probably the reason I decided to practice illustration. I always thought his work was really energetic," Lee adds.

Lee's approach involves the use of a variety of tools, traditional and digital. "Using the computer is only one aspect of my work," he begins. "My background was more collage-based, which meant that pieces of





1. Beyond Sight was created in the same way as Airmail: hand-drawings, retracing in *FreeHand* and *Photoshop*, working on separate canvases before completion. "I guess the main reason for this is that it gives me greater flexibility as it allows me to include hand-drawn work as a component of my final illustration," says Lee.

2. Lee's piece Work In Progress is a simple illustration of the way he works: on the one hand, there's the computer for building up images; on the other, there's simple pen and paper to provide a hand-drawn feel. Note the moon outside and the artist's five o'clock shadow!

1. Lee's portfolio includes the artwork for Hermit/Crackle Records' *Split* EP. His work was included on the front and inside covers. All elements were created by hand using paint, photocopies and pens, then layered in *Photoshop*. All effects were also created by hand, without filters.

2. Small World is an image in the vein of Mr Snowman (see page 199). "The approach, I guess, is quite simple," says Lee. "I put together backgrounds made up of all sorts of elements such as drawing, photos and collages. Then I superimpose figures, always playing with scale and composition, cutting away and adding as I go along, which is why I love *Photoshop*."

3. For Lee's illustration entitled Airmail, he drew certain elements by hand and then redrew them in *FreeHand* and *Photoshop*. He created each element on a separate canvas before combining them to form a single image.

work always included various types of media, including painting, drawing and photography."

While he relies on *FreeHand* as well as *Photoshop*, it's the latter that really enables him to realise the collage-based look and feel of his work. "When creating an image, I have a main canvas but also three or four others on the go," Lee recounts. "I create individual pieces in these and then drag them to the main canvas when I think it looks right."

Furthermore, he tends to avoid using filters as much as possible, instead scanning in textures created by traditional means. As he explains: "I feel by doing this that I can still get a hand-drawn feel to my illustrations. Whenever I've tried to use filters they just don't seem to fit right with the style."

Lee does confess, though, to a healthy liking of the Lasso tool and the Magic Wand. "These tools have been amazing — like having a magic pair of scissors," he enthuses.

So far, all Lee's work has been print-based, but he has a few Web-based projects in the pipeline, including his own site — **[w]** www.leeford.net — scheduled for the summer. He was made aware of the potential impact of a personal Website when he did a piece called Mr Snowman, which was intended as a Christmas card for his girlfriend. He sent it to a few close friends and family members, who in turn sent it to their friends and family until Mr Snowman snowballed. "The furthest it has gone is Australia as far as I'm aware," Lee says. He's looking forward to a T-shirt project later this year, too.

## Pure bliss

Beyond this, the young man aims to simply keep going, not always easy for freelance illustrators. "Illustration is a pretty strange business and I'm not sure there's any real advice I can give," Lee offers. "I'm still finding my own feet. Some days, things just don't go right and I think what the hell am I doing, but then things fall into place and suddenly you have a really nice image. It's during those couple of seconds of pure bliss when I realise this is why I make images! I guess if it makes you have that feeling then you should keep going and, more importantly, don't give up!"

And what would he love the *Photoshop* development team — now much bigger than a pair of Ann Arbor brothers and a black and white Mac Plus — to incorporate in the next release? "The ability to make the days longer would be a pretty amazing tool," he responds. "That failing, I think better drawing tools would definitely be an asset for me."

We're sure Adobe's on the case. ■

You can contact Lee Ford on **[t]** 0113 293 8754 **[e]** leeforde@aol.com and **[w]** www.leeford.net

4

## Building a snowman

### One Xmas, Lee created a snowman that changed the way he worked...

One of Lee's most popular images is his piece entitled Mr Snowman. It's based on a story his mother used to tell him when he was young, about a snowman who comes to life. It began as a brief Lee devised as a card for his nearest and dearest, and, as we mentioned earlier, Mr Snowman spread virally across the Web despite its intimate origins. Its success has heightened Lee's interest in the Web.

Creatively, Mr Snowman was a landmark for Lee. "This was the first time I used *FreeHand* to draw the characters," he recalls. "I drew the features individually: I feel the marks created in *FreeHand* are more expressive. They were then imported into *Photoshop*. I then built the image from there, adding colour and texture. I was really pleased with how the final image came out, so much so that most of my work since undergoes the same treatment."

5

**4. Having seen the bands featured on this Crackle Records EP, Lee decided that the best look for the artwork would be "dark". He explains: "My approach for this job involved paint, photography and collage. When I was happy with how these looked, I then began to piece together the images with *Photoshop*, building up the layers gradually."**

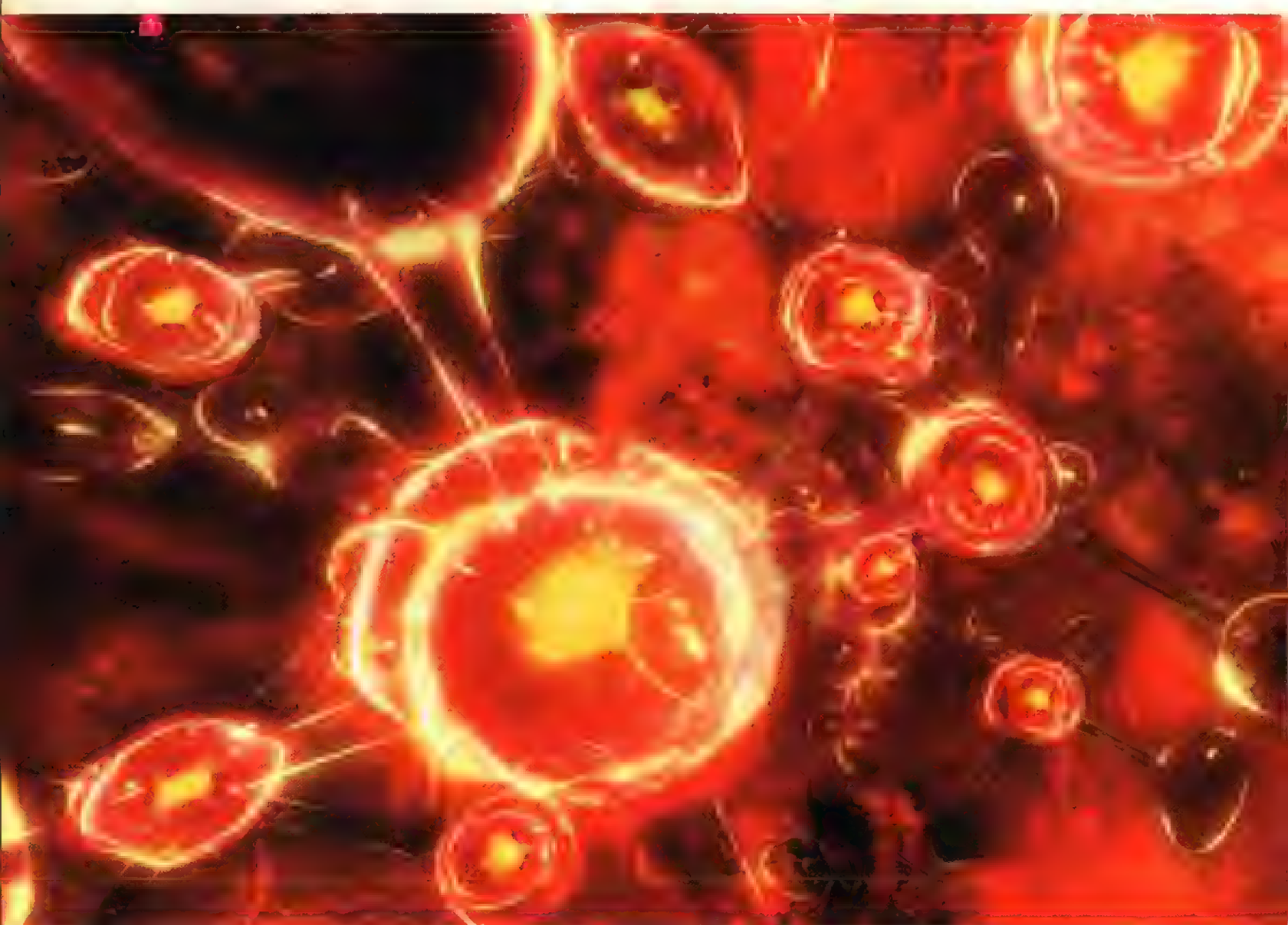
**5. *Photoshop* and *FreeHand* combined to create this would-be Christmas card, the famed Mr Snowman. It features more direct use of the computer, with Lee commenting that his access to a Mac was quite limited until a few months ago.**

# Anthony Kyriazis

*"Once you learn the rules and boundaries of either hardware or software, you can break them... and that's where the fun really starts,"* says Anthony Kyriazis of Onyro Ltd...

**Words:** Craig Grannell

1. As a general rule, Ant is influenced by everything that is organic, biological and natural. "Most of the time I just think of what the world inside me looks like on a molecular scale."



To break the boundaries of the imagination, you must not be limited by hardware or software. Once you can get both to do exactly what you want, you're a free person, and only limited by your imagination."

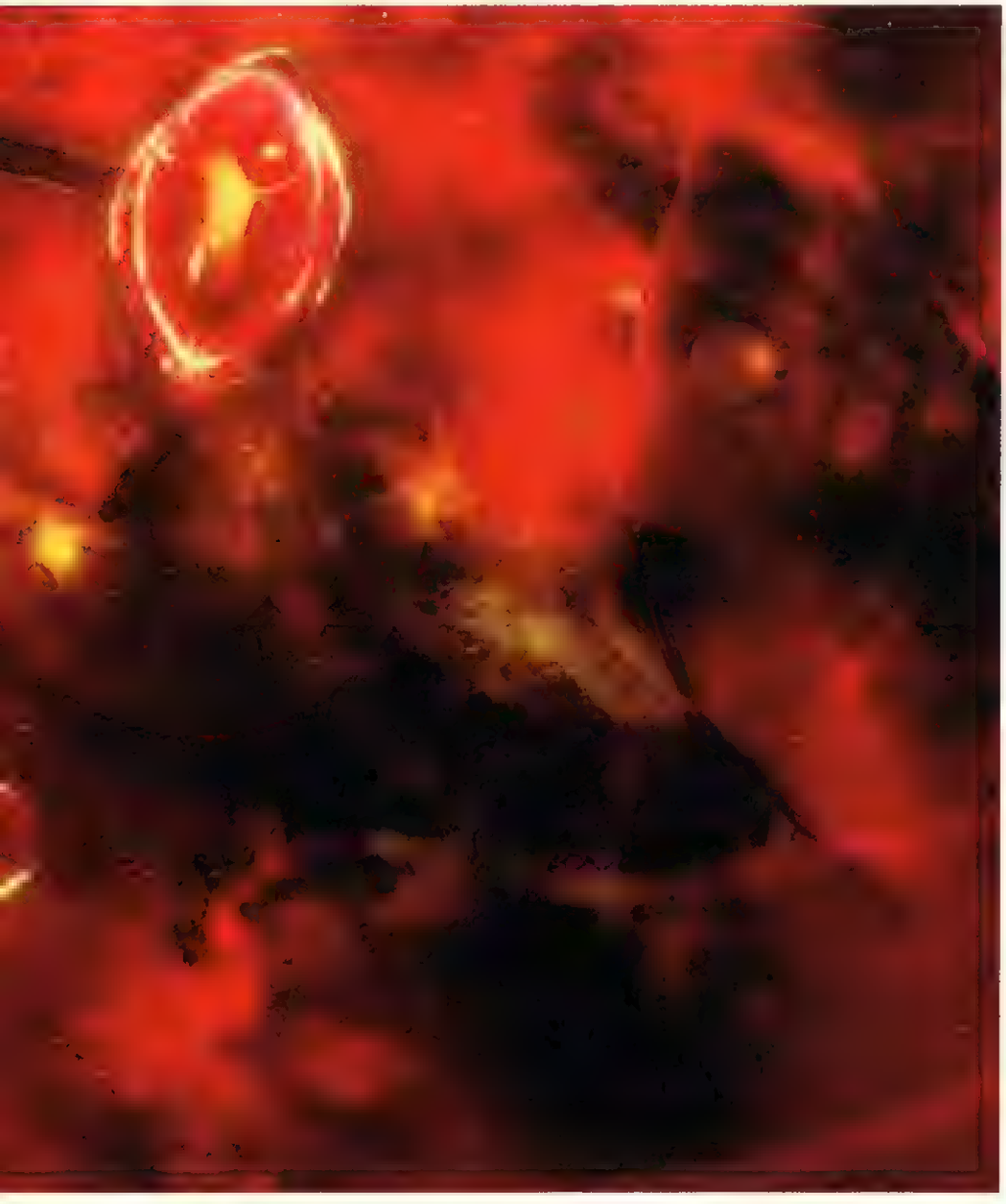
This sort of free-thinking is typical of Anthony 'Ant' Kyriazis, the man behind Onyro.com. His illustrations exist in an other-worldly space of painterly organics juxtaposed against technical linework, and have graced the likes of *Computer Arts, MacUser, Digit*, CD covers for EMI, and various galleries, DVD inserts and book covers.

Despite his renowned client base, Ant is a full-time Creative Director at Kioken, and his illustrations are done in his spare time. "I started working on illustrations rather by accident, via what was originally my personal Website," explains Ant. "It was purely an experimental environment where I could test and develop my artistic skills without any sort of constraints."

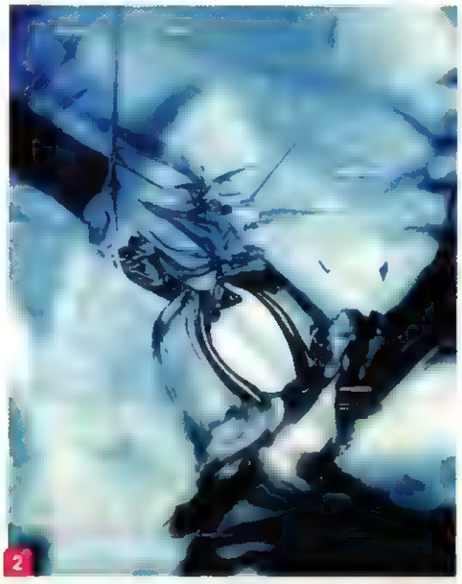
Although gaining occasional freelance Web work in the 1990s while studying for a multimedia design degree at De Montfort University, his first commissioned illustration came in May 2000 for *MacUser*. "This double-page spread led me to the DigitalVision Infinity 1 and Fuse series, totalling 45 images, which in turn led to work for *Digit, New Scientist, Computer Arts*, DigitalVision Infinity 2 and the Sony Design Centre," says Ant.

From its humble roots in 1998, Onyro.com expanded moving from simply being a place where Ant could explore his dreams without client limitations and deadline restrictions, to a viable business concern. His style, too, began to evolve, as he progressed both creatively and technically. He also gradually learned to incorporate client feedback into his working process: "I work organically and fluidly, and enjoy watching images evolve. Feedback can throw work off at a tangent I'd not previously thought of, which often proves exciting. Fortunately, *Photoshop* is powerful enough to cope with continual tweaking and alterations!"

Perhaps because of his relaxed approach to creating work, Ant has always remained in tune with ›



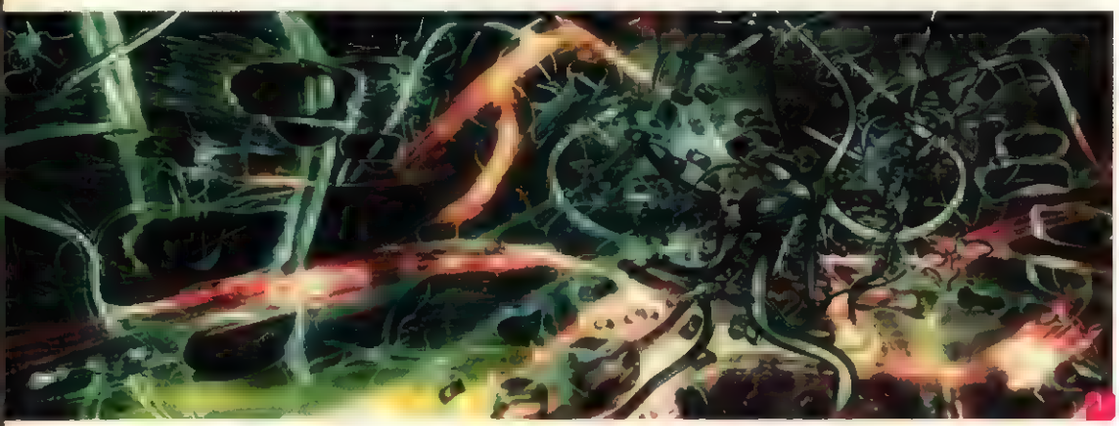
2. Ant on process "Many of my images evolve organically as I work on them, and I mainly enjoy the process of seeing them develop in front of me."



3. This DV Onyrofrax image was created as a subtle background with a cellular organism growing in the centre point.

1. "You are the man," was *New Scientist's* response to this piece, described as the 'RNA Superhighway'. "All my clients have given very positive feedback," says Ant. "That's the most important aspect of this work: surpassing client expectations."

2. Created for a magazine cover, this piece explores a 'visual brain', with explosions of creativity based around cells. It was created over a four-day period and there were numerous spin-offs



## Style and technique

### Ant talks about the juxtaposition of organic, painterly elements and technical linework within his illustrations...

"If I were to label my work, I'd call it 'organic 3D'. To achieve the painterly, organic elements, I focus on creating high quality, visually rich base renders in *Softimage|XSI 3.0*. The better the starting point, the better the outcome, and I'm often tempted to not change the raw render files, because I find them so elegant!

"Ultimately, though, they end up being worked on in *Photoshop*. I regularly duplicate layers, blurring the top one and then reducing their opacity to about 15 per cent, or set them to 'soft light' which adds a subtle softness to the image.

"I also use illustrative diagrams and fine lines, which sit on top of the main background layers. These fill in the gaps and add a certain texture and useful contrast to the compositions. They also act as placeholders for potential text that a client may like to add."

his clients, describing the bulk of his projects as fruitful and extremely creative. "Catalogue work is particularly exciting and intense," explains Ant. "You're trying to create images that potential clients will find useful, but also something unique and different to everything else that's out there. Thirty images within two months is very hard work, but the results are well worth it, and it's a good way to rapidly evolve your skills and style."

## Digital tentacles

Even when Ant is given a specific brief, things are usually left open to interpretation, as evidenced by this commission for a double-page spread in *Digit* magazine: "We're aiming for an organic, cellular, bacterial, liquid feel (instead of the angular feel of late) and like the idea of the 'creative brain'. The image has a focal point in the upper-right." The result was the 'tentacles' piece (see image 4 on the page opposite). "I used [3D app] *XSI* to render the main tentacles using incidence shaders to give it that special translucent feel," says Ant. "The tentacles were modelled out of a polygon sphere, and the individual polygons were then selected and extruded along paths. Finally, the whole object was subdivided to smooth it all out." The final renders were then composited in *Photoshop* using numerous layers, with the addition of plenty of Gaussian Blur, adjustment layers and masks.

In many ways, it's a process that provides inspiration and excitement for Ant, which is the main reason he's such an advocate of *Photoshop*: "It's simply the best there is at what it does. Having used it for the past eight years, I regard it as my pen and pad and know it like the back of my hand." Ant is particularly fond of its blur tools, layers, history, and the ability to rapidly work with fine details and multiple variants of illustrations, the last of which is simply not possible with traditional media. "Just adding a spotlight or an overlay image can completely transform an image, taking you down a new creative tangent," says Ant. He also adds that the Gaussian Blur tool can be amazing when used properly and in moderation.

Surprisingly, Ant tends to avoid plug-ins when creating illustrations, although admits to occasionally using them for Web design: "Glass and bevelling effects sometimes prove useful for interface design. In the past I also used Kai's Power Tools, but in all honesty, you grow out of plug-ins extremely quickly." Instead of relying on plug-ins, Ant recommends experimenting with software such as *Photoshop* as a traditional artist would with any tools to hand: "You must know the software available to you. If I need a tool to do something, I learn it then I 'break' it, using it for things that it probably wasn't intended for. Once you learn the rules and boundaries of either hardware or software, you can break them... and that's where the fun really starts."

Given the 3D slant to much of his work, Ant's hoping for some more 3D-based tools in *Photoshop*'s next incarnation "I'd love to see 3D layers and a camera so you could rotate layers and add perspective — rather like in *After Effects*, but without the animation."

## Onyro evolution

The next step for Ant is perhaps the biggest that he's made so far. "I'm returning to my native Greece later

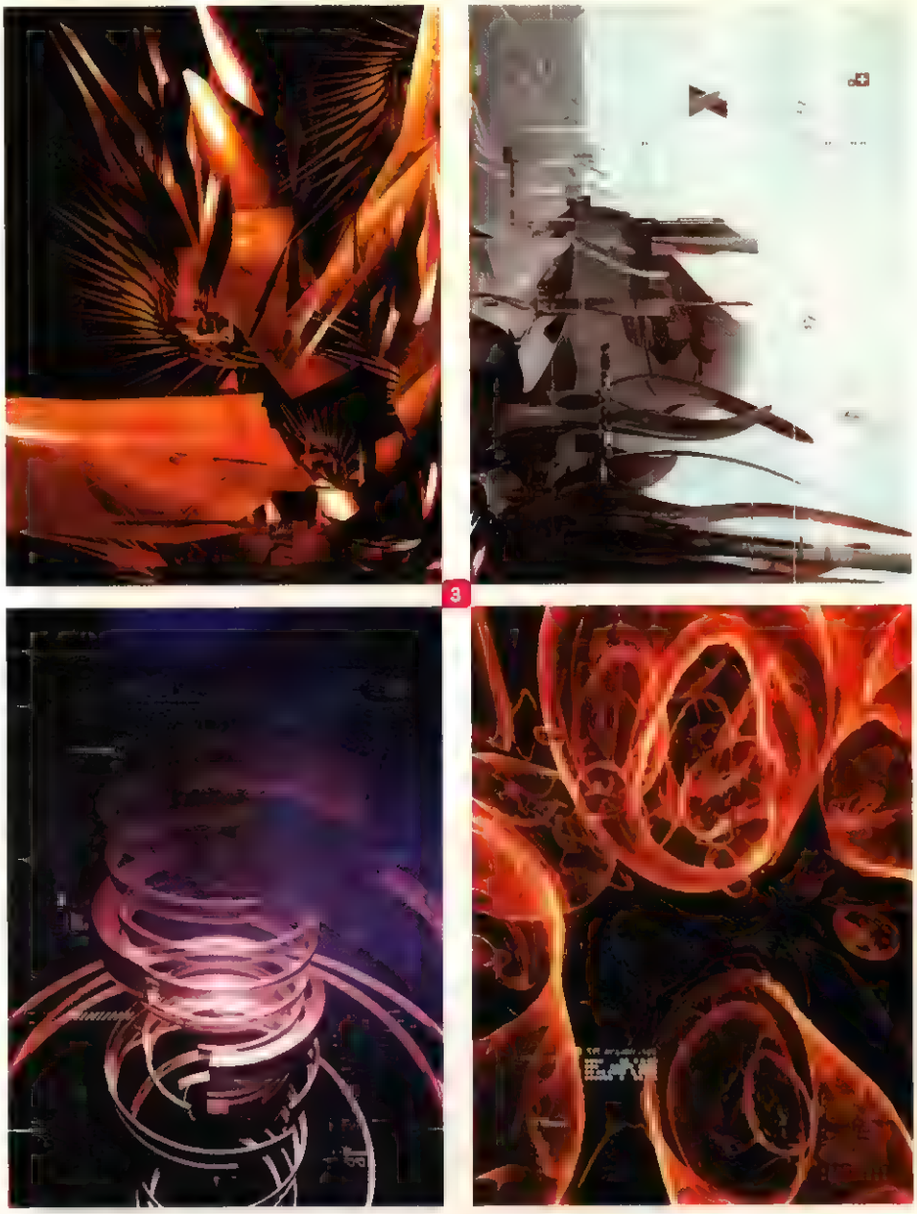
this year, and hopefully staying there permanently. Once I complete my national service, I'm going to set up a Greek office for Onyro and expand my clientele, continuing to offer Web, motion, print and consultancy services, and focusing on being at the forefront of the design scene." The ramifications of this are obvious: Kioken UK will close, and partner Otto Greenslade will create his own studio. Meanwhile, by the time you read this, Onyro.com will most likely have been completely relaunched to reflect this transition.

Anthony recalls his time at Kioken fondly: "I joined the company because its ethos was amazing and it took care of its people." He reckons it was, and still is, one of the world's leading agencies for online design: "Kioken pushed, and continues to push, online design and functionality to the max. I .earned a lot in helping set up its UK arm — expertise which will be of great help when expanding Onyro.com."

As for the work itself, Ant hopes this too will continue to evolve into something new and fresh. "A new direction is always good," says Ant. "I need the time to explore, though, as these things don't happen overnight."

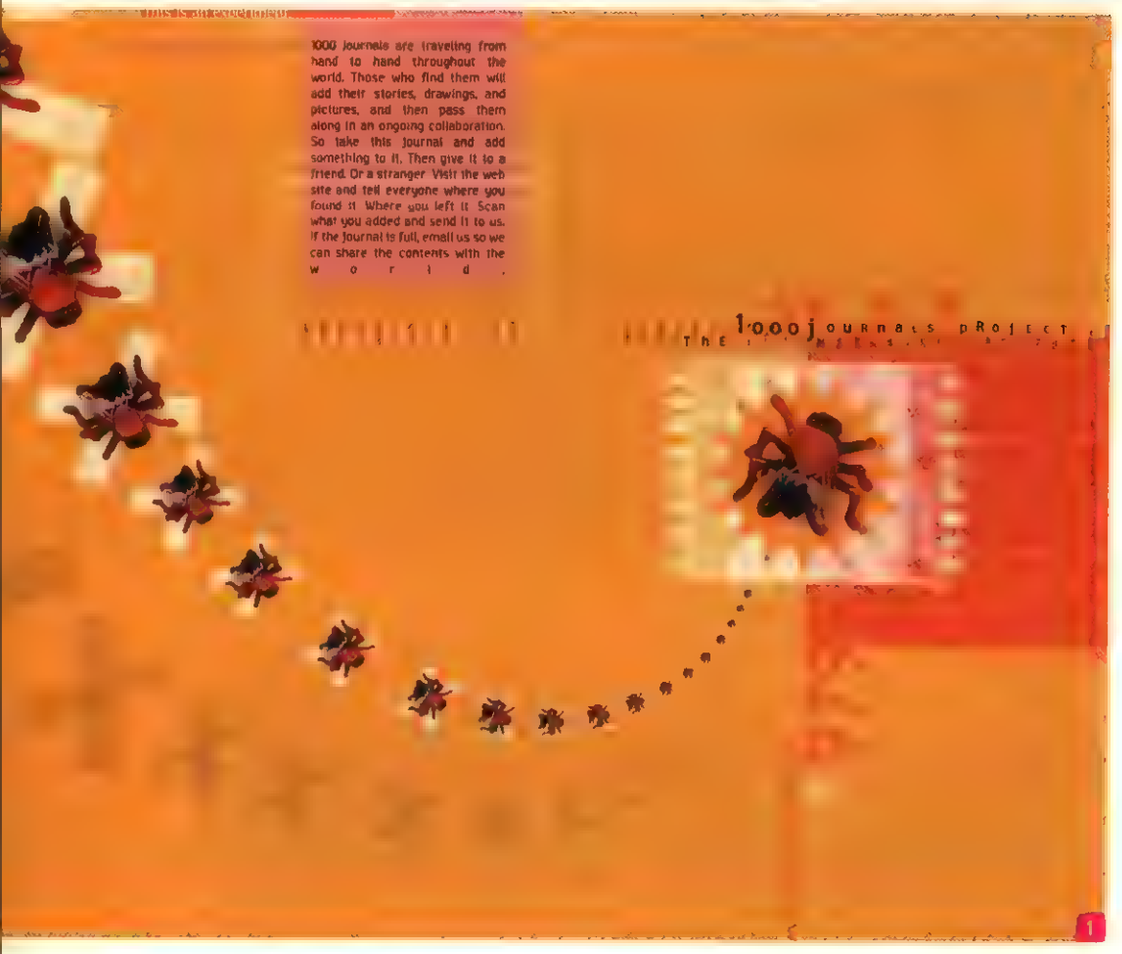
Ant has already begun animating some of his images, but his main ambition is to create yet another leap forwards in original style and effects. "I'd like to think I lead and don't follow trends within the 3D abstract community," says Ant. "I've always made a point of doing things different.y to others and using different techniques to achieve effects, hence gaining an individual look to my work. Time will tell, but whatever happens, it's got to be the best there is and visually stunning!" ■

You can contact Anthony 'Ant' Kyriazis, Director of Onyro Ltd, at [e] ant@onyro.com. Or visit the Website at [w] www.onyro.com.



3. "All the work briefs I've completed so far have fallen into two categories," explains Ant. "These are either completely free creatively, or based on some of my previous work as a guideline."

4. Ant developed the organic, bacterial, liquid feel of this piece for an arts magazine via his usual process of 3D rendering coupled with judicious use of blurs, layers, masks and linework within *Photoshop*.




# Mauricio Barriga

## Finding inspiration from music and sci-fi literature, Chilean illustrator Mauricio Barriga *"can't imagine better things to do"*...

Words: Michelle Morris

1. This was a cover designed for the 1000journals Cover Contest during 2002. The work was done with scanned elements edited and managed with *Photoshop 5*.

2. This digital illustration was created for the first electronic issue of *Five Online Magazine* project (http://meskalin5.de/five/) in December 2002. The concept was 'Experimental' and the image is a mix of handmade drawings and scanned photography that's been worked on in *Photoshop*.

3. This illustration was made for the newspaper *Zona de Contacto* back in May 1999, to illustrate a short tale written by Jorge Luis Borges, called *La espera*. "The illustration was hand-drawn, then colours, effects and textures were added with *Photoshop 5*," explains Mauricio.

Based in Valdivia, Chile, Mauricio Barriga has been working as an illustration-based designer since he graduated from the Valparaiso University of Design in 1998.

Mauricio took an interest in illustration and design from an early age. "Since I was a kid, I had drawing abilities, so after high school I chose graphic design as a career."

Much of Mauricio's work is done in *Photoshop* – it plays a key part in the design process. "*Photoshop* is involved in almost all of my work, both Web and illustration," he says. "In illustration, *Photoshop* shows up as a tool to explore and experiment over a hand-drawn image or photograph. It's an incredible tool that offers me a huge field of creative possibilities for the creation of images."

With the release of *Photoshop CS* there was just one thing that Mauricio hoped in vain to see: "A nice Trace Image tool, just like the one that's in *Flash* or *FreeHand* – but better!"

*FreeHand* and *Flash* are also frequently used by Mauricio. "I came to use these tools mostly by practice," he says. "I'm not good at reading manuals: when I get new software, I spend a lot of time trying out and testing the different tools."

To complement the small range of software that he uses, Mauricio has a 1GHz Acer portable PC with a PIII processor and 128MB RAM. "I also have a Duplex

4. "All these digital illustrations were part of Bolsa – a visual work featured in the Showcase section of Halfproject (www.halfproject.com)," says Mauricio. "This was a commission from the crew of this Philippine design community. Images used were hand-drawn and converted into digital photographs by adding scanned elements that were edited and intervened with *Photoshop 7*."

monitor card, which enables me to connect a second monitor and expand my work desktop."

The hectic schedule of working on both studio and individual projects means that Mauricio has had to make sacrifices to his social life — he doesn't go out partying as much as he'd like, or sleep as much as he should. "I'm a little obsessed with my work, and I'm a caffeine addict," he confesses. "I'm trying to work my personal projects into my daily routine and discipline myself to avoid going crazy — I need to keep a healthy balance between commercial work and experimental projects, a balance between tension and fun."

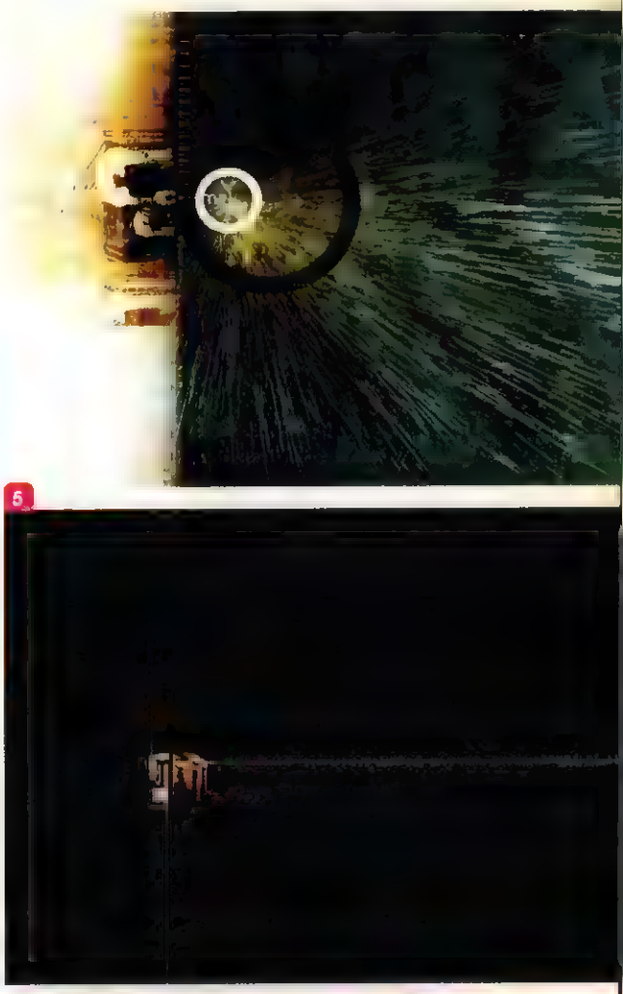
But all the sacrifices that he's had to make have paid off. His design studio and his individual work have recently won awards. The Onaison.net (www.onaison.net) project was one of the studio's commissions and won Best Website of the Year in the Arts Category at the Chilean Web Festival 2002. Individually, he came second in the first Design Marathon (www.designmarathon.com) competition. "This was a digital illustration competition over three months between approximately 80 participants from all over the world," he adds.

## Inspiration and insights

Although putting in the long hours it takes to create a complete piece of work can be a bit of a drag, finding the inspiration is nowhere near so time-consuming. "Most of my inspiration comes from music, urban graphics, comics, sci-fi literature, movies, experimental artistic videos... the list goes on," he says. For Mauricio, inspiration can just hit him no matter where he is or what he's doing — and it's usually when he's not even looking for any.

One of the things that Mauricio loves about his chosen career path is experimentation. "It's really fulfilling to have the chance to find new techniques to apply and to find new or unthinkable materials to work with," he says. "There's the sensation that resources are everywhere: in the streets, in the stores, on TV, in your computer applications — even your printer or scanner!"

For anyone wanting a career in illustration or Web design, Mauricio has a few words of advice: "First, don't forget to use your hands — *Photoshop* makes amazing things, but your hands can't be replaced by a digital process. Secondly, inspiration is everywhere and can jump at you at any time. And finally, make it fun." ■



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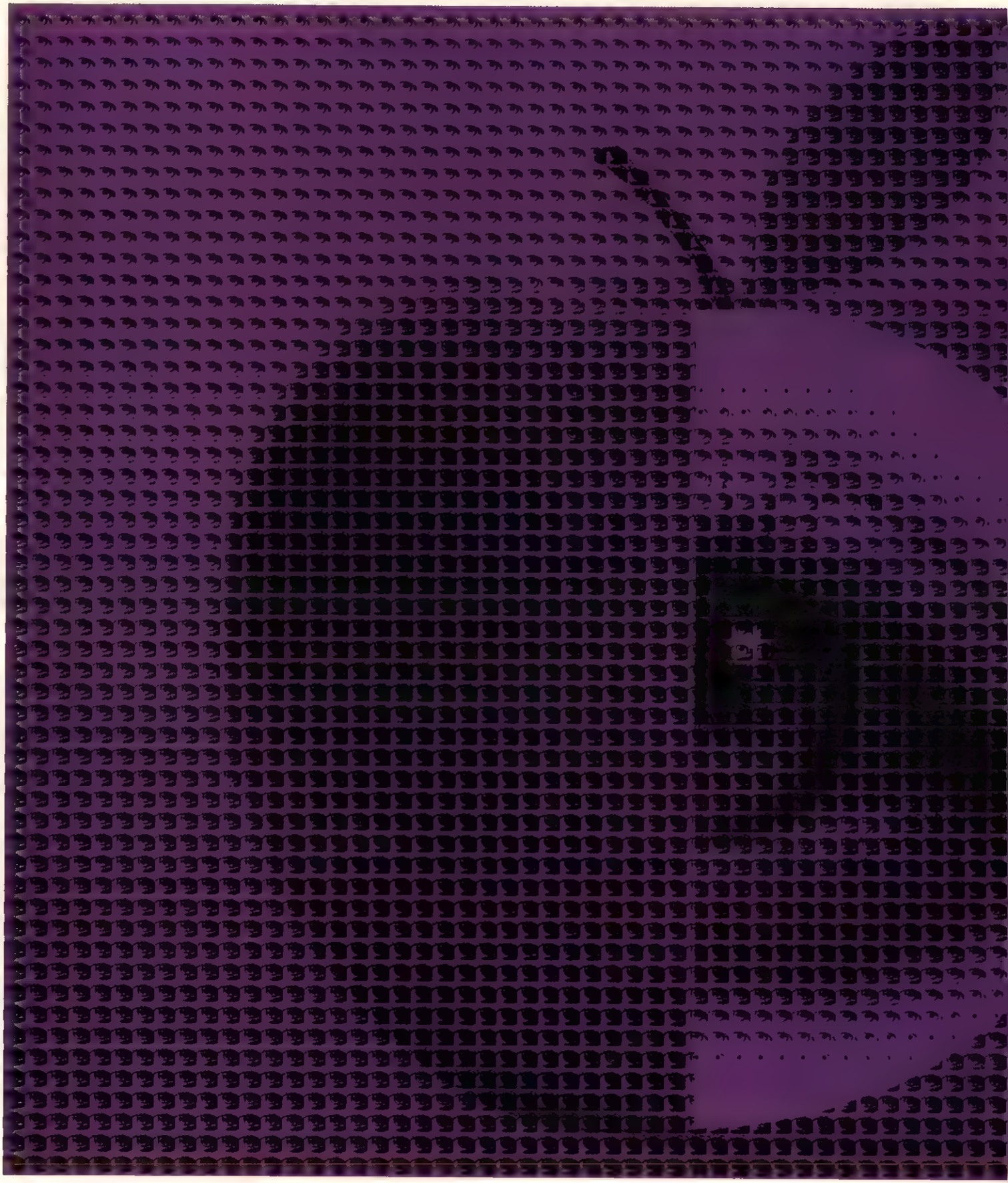
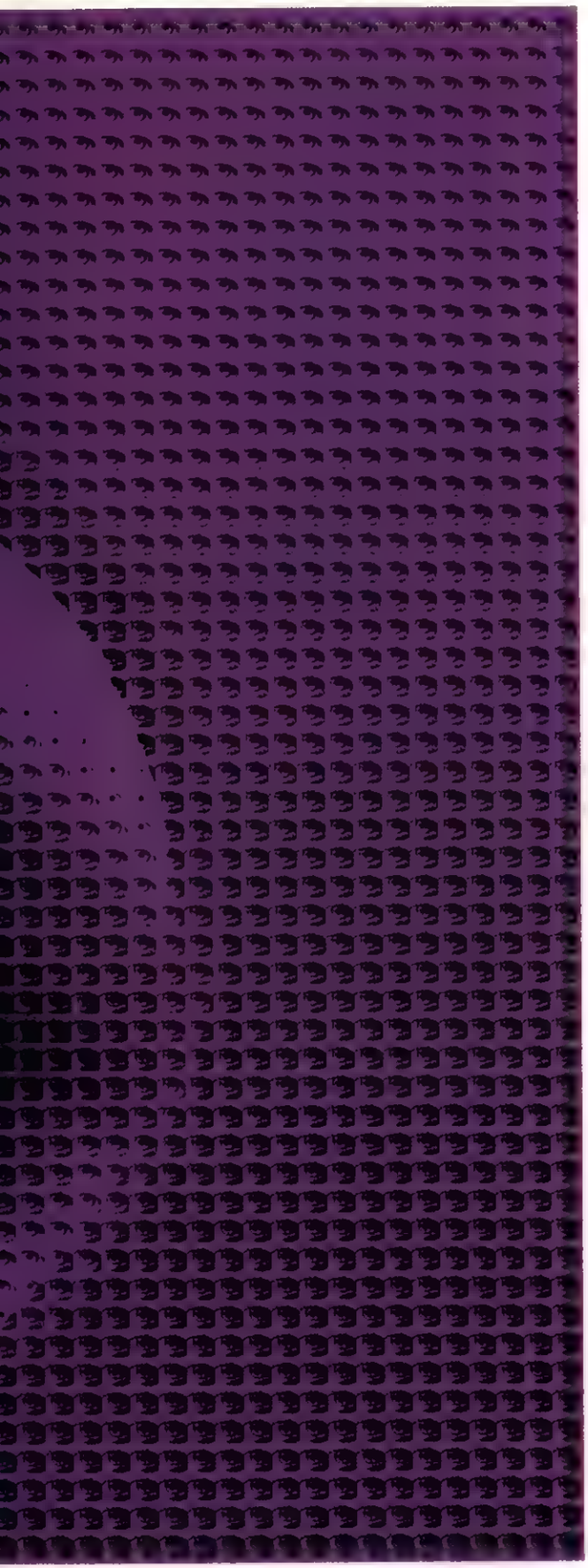
5. This set of digital illustrations was created for the Design Marathon (www.designmarathon.com) competition between May and September 2002. "With this work, I came second out of around 80 participants. Again, all the images were handmade and made into digital prints, with added elements scanned in and tweaked in *Photoshop*."





# 6

# Reviews

A wide selection of the latest Photoshop plug-ins and reference books reviewed and rated for you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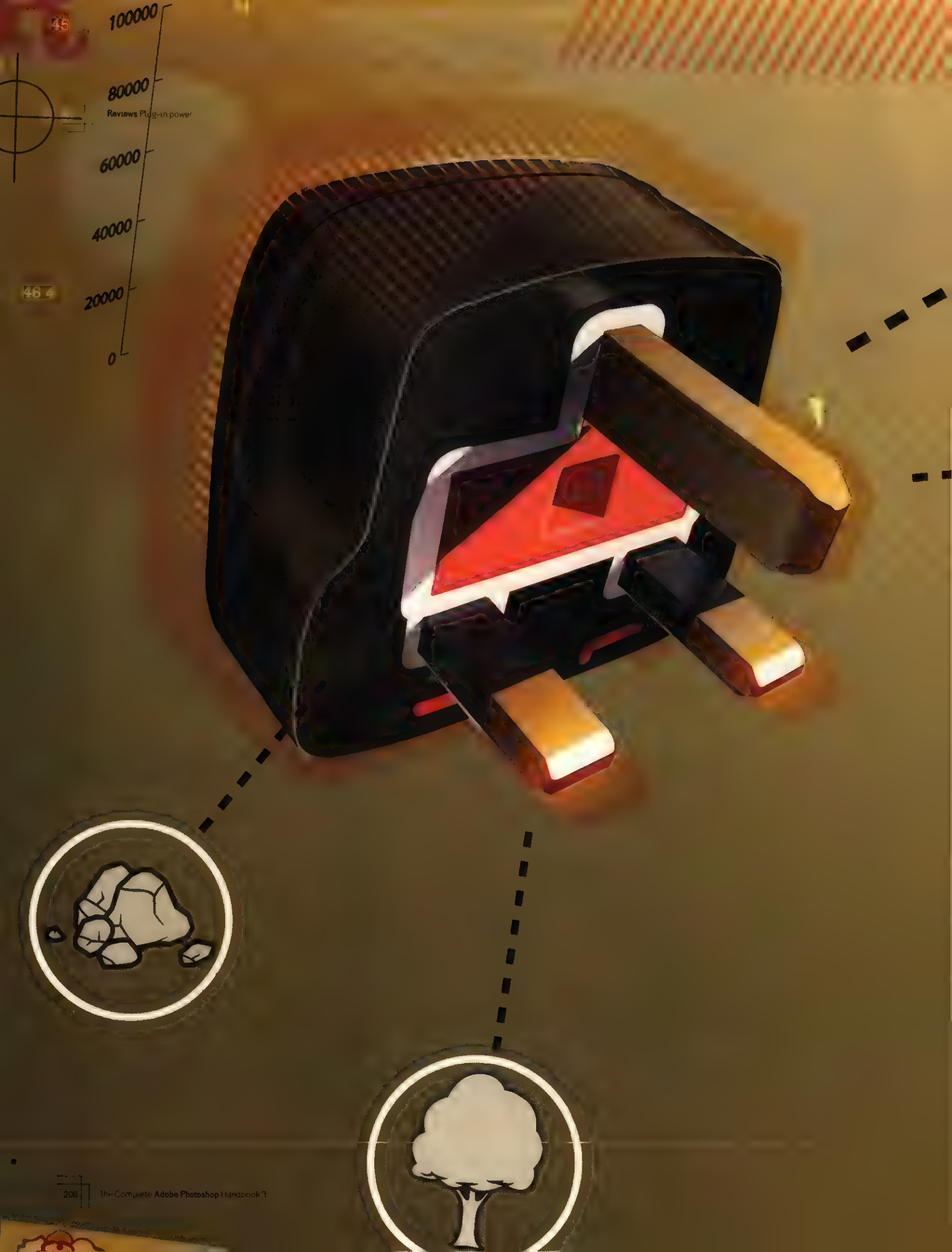
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# Plug-in power

## We review and rate 12 of the latest and greatest *Photoshop* plug-ins currently available...

The world of *Photoshop* plug-ins changes almost daily. A slew of *Photoshop* add-ons, whether artistic or workflow-enhancing additions, are available to the enthusiast or professional user – many for very little cost. (Check out the ten demo plug-ins your cover CD.)

In this round-up we look at a selection of the best add-ons on the market. It's a varied selection, and the tools showcased here can help you with everything from natural media to colour correction, to creating realistic skies and trees.

There have been no fundamental changes to *Photoshop* in this area since the release of *Photoshop CS* – so you can be sure that each of these plug-ins will work with the app.

So, whatever your creative discipline, take a look at the 12 plug-ins over the following pages. There's bound to be one that helps you in your day-to-day work.

**Expertise provided by Rob Carney, Deputy Editor of *Computer Arts*. [e] robert.carney@futurenet.co.uk**

# PXL SMARTSCALE

Can you really scale images to a massive 1600 per cent without any loss of quality? Extensis seems to think so...

**Price** £149.99 **Company** Extensis **Telephone** +44 (0) 1604 636300
**Website** www.extensis.com **System** Mac and PC

It's a well-known industry fact that designers struggle with resizing documents. It's often a case of losing quality, especially when producing extremely large images from relatively small documents.

*Photoshop* plug-in supremo Extensis has come up with the latest solution to this problem in the form of pxl SmartScale. The idea is that the tool makes up information in a more intelligent manner than *Photoshop* itself – making your images clearer when scaling them up to 1600 per cent.

The interface is typically Extensis, being clear and extremely easy to comprehend. There aren't many palettes or dialogs – keeping the tool as simple and as easy to use as possible. It's worth mentioning that you can even scale an image without opening up *Photoshop*. Of course, this method is no alternative to having the original artwork at a large size to begin with, but results are decent.

If you find yourself having to scale up images on a regular basis, at least give this a try.

VERDICT 4/5

# PUZZLE PRO 2.0

Transform your images into all sorts of jigsaw puzzles and pieces...

**Price** $49.95 **Company** AV Bros **Telephone** +972 5-520 5774
**Website** www.avbros.com **System** Mac and PC

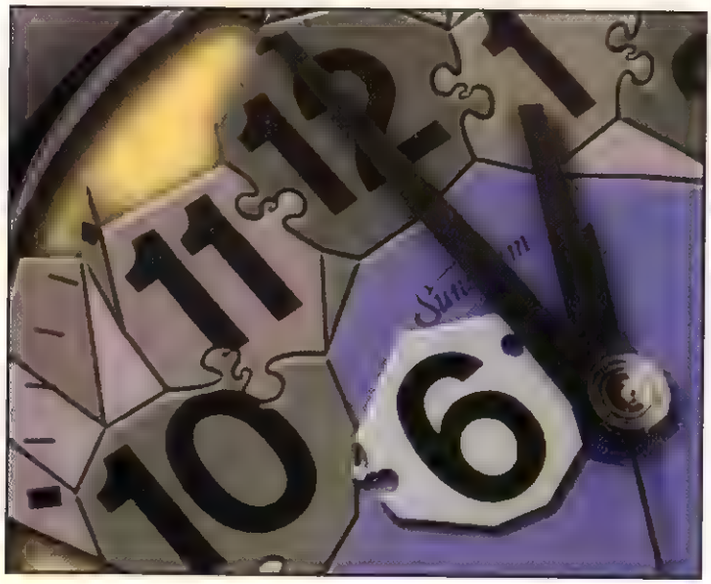
Imagine being able to make all sorts of puzzle-like images from your regular digital shots. Sounds a little useless, we admit. However, Puzzle Pro 2.0 from AV Bros is actually a rather nifty and interesting tool, enabling you to fake the look of jigsaw puzzles in an instant, with all sorts of options and parameters to tweak.

Running on Windows and Mac OS X 10.1 and above, the plug-in enables you to specify columns and rows of your puzzle, as well as individually define shapes using nodes and a transformation bounding box.

Multiple undos are here, as is the ability to apply individual effects to individual pieces, and you have a wide range of options for defining the type of split between your puzzle pieces.

Puzzle Pro 2.0 is one of those plug-ins that's by no means essential, but is great fun to use.

VERDICT 3.5/5



# PHOTO/GRAPHIC EDGES 6.0

Add a variety of edge effects to your images with this brand new offering from Auto FX...

**Price** $149.00 **Company** Auto FX **Telephone** +1 205 980 0056
**Website** www.autofx.com **System** Mac and PC

The latest release of Photo/Graphic Edges from Auto FX enables you to create all manner of edge effects in an even shorter amount of time. Previous releases were simply templates bolted onto an interface, enabling you to add edge effects to your graphics. Version 6, however, introduces not only a new interface and more edge effects, but also a new way of applying edges.

The Edge Brush is a great new feature, enabling you to literally brush on effects. This provides scope for many more effects and provides a lot more user control. You can interact with your already applied edge effects, simulating such natural media effects as watercolour.

The whole package includes 10,000 Edges, 1000 Matte Textures, 175 Frames, 230 Effect Brushes and 210 Light Tiles – so for $149 this is pretty good value.

Photo/Graphic Edges 6 is a big improvement on the previous release, offering much more variety.

VERDICT 4/5

# KPT COLLECTION

## In this collection, some of the classic *Photoshop* plug-ins return…

**Price £49.99 Company Corel Telephone N/A**
**Website www.corel.co.uk System Mac and PC**

Corel has recently announced KPT Collection – a plug-in suite that brings the legendary Kai's Power Tools 5 and 6, as well as KPT Effects, together for the first time. Updated to work on the latest operating systems, these plug-ins are absolutely essential – whatever field you work in.

Plug-ins within the collection include KPT Fluid, for treating your image as liquid and stopping it to create a liquified effect; KPT Scatter, for creating particle-based effects; and KPT ShapeShifter, for creating metallic, glass and other shiny effects.

There are a huge number of plug-ins here for a very reasonable price. Lightning is another one of our favourites (you can guess what it does), as is the classic FraxFlame. Ingrained in *Photoshop* history, it would be a real shame to miss out on this collection for such a cracking price.

VERDICT 5/5

# 20/20 COLOUR MD

## Quickly correct digital shots with this new plug-in from PhotoTune…

**Price $49.95 Company PhotoTune Telephone +1 530 432 2365**
**Website www.phototune.com System Mac and PC**

*Photoshop* has some great tools for correcting and adjusting colour in digital images, but sometimes the process can be either a) daunting or b) incredibly time-consuming. 20/20 Colour MD is a plug-in that aims to alleviate some of the pain of correcting colours.

The tool works very much like the *Photoshop* Variations tool and, indeed, like an eye test. It enables you to figure out what's wrong with a photo and fix it accordingly using a 15-step process. The plug-in works like a wizard, presenting two images in each step which have been altered in different ways. You simply choose the best-looking image and continue. And so on

At the end, you get the chance to fine-tune the image, using some simple brightness, contrast sliders and so on. Overall, 20/20 Colour MD provides a logical and easy way for beginners to correct their digital *Photoshop* images. Great value at under $50.

VERDICT 4/5

# AURORA 2.0

## The only *Photoshop* plug-in that gives users true 3D nature effects. Apparently…

**Price $199 Company Digital Element Telephone +1 510 601 7351**
**Website www.digi-element.com System Mac and PC**

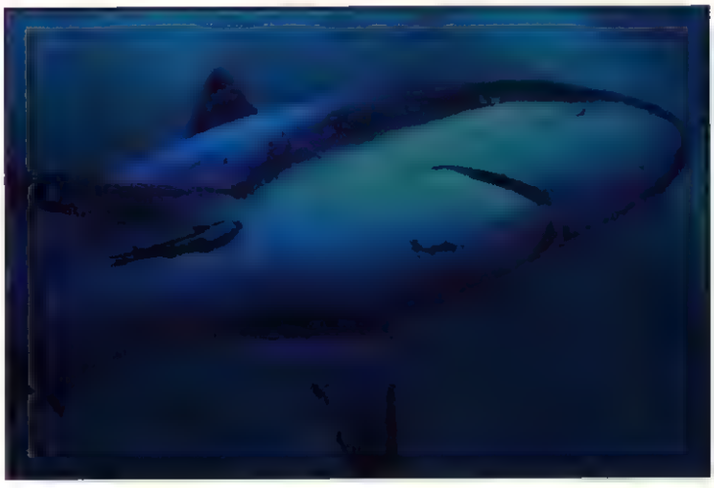
Aurora 2.0 is a tool for creating all manner of realistic skies and sky effects directly within *Photoshop* – and has a range of tools that far surpass the old Render Clouds command.

This isn't exactly an easy plug-in to use, and previewing results can prove a little slow. However, if you're patient and willing to learn the interface, it can be very useful indeed.

You have control over stars, clouds, sun, gradient, light beams, water haze and nimbus, each of these having its own individual settings in a tabbed interface.

Results are stunning, and after a little experimentation you'll be able to use some extremely realistic natural effects.

VERDICT 4/5



## SQUIZZ 4.4

Many thought this would vanish when the Liquify tool appeared in *Photoshop*. But it's back for more...

**Price $139 Company Human Software Telephone N/A**
**Website www.humansoftware.com System Mac and PC**

Squizz is still going strong and still has its uses. So what are you going to gain by spending $139 on this warping tool if you've already got Liquify? Well, for a start, there's no pixel limit to your brush (*Photoshop 7* has a 600-pixel limit) meaning you can work on very large images. Squizz's unique brushes work at pretty much the same speed whatever the size of the brush.

This plug-in also enables you to create QuickTime/animated GIF warps, distort with envelopes, use multiple layers of distortion grids and plenty more. We're not quite sure whether it's worth the $139 price tag, but it's still a fun plug-in nevertheless.

VERDICT 3.5/5

## PANOTOOLS

Create beautiful panoramas with ease with this incredibly cheap plug-in...

**Price $39.95 Company Kekus Digital Telephone N/A**
**Website www.kekus.com System Mac only**

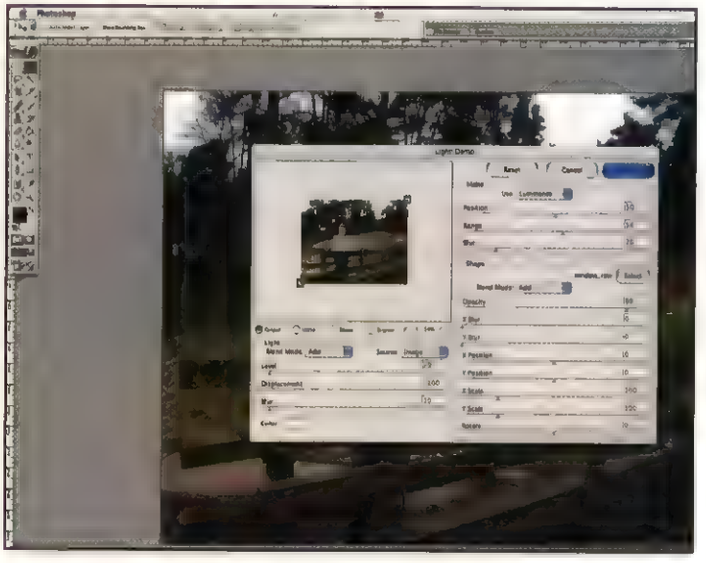
Panotools is a set of plug-ins that enables you to quickly and easily create panoramas. There are five plug-ins in the $39.95 set: LensFix, Correct, Remap, Adjust and Perspective.

LensFix is a tool for fixing imperfections in shooting, such as barrel and pincushion distortions, vignetting and more. The Correct filter looks simpler to use than LensFix, although Kekus admits this plug-in's tools have been incorporated into 'the more user-friendly' LensFix. Strange.

The Remap tool converts between image projection types. For instance, in a couple of steps, you can remap a QTVR image to a Convex Mirror. Again, very simple, yet pretty powerful.

The Adjust plug-in extracts individual images from already stitched panoramas, and the Perspective tool is great for simulating a change in camera orientation. These tools are great value.

VERDICT 4/5



## LIGHT!

With this Digital Film Tools plug-in, you can add dramatic lighting effects to dull images in an instant...

**Price $75 Company Digital Film Tools Telephone N/A**
**Website www.digitalfilmtools.com System Mac and PC**

The aptly named Light! from the guys at Digital Film Tools enables you to simulate all kinds of lighting effects, very quickly indeed. Behind a relatively simple interface lies an extremely powerful tool, giving you a huge amount of control over the lighting of your images.

It's quite simple. You choose a shape from the interface – say, a window shape to simulate light shining through a window onto your image – and then adjust the parameters around this. Because shapes are simply PNG or JPEG files, you can create your own shapes, expanding the potential of the plug-in.

You can change the effect that the shape has on the image by using transformation handles, as well as a number of sliders – the latter giving you control over opacity, blur and position.

A fantastic 'faking it' plug-in at a bargain price – if you need to simulate natural lighting effects in a hurry then look no further.

VERDICT 4.5/5

# VERDANT 1.0

## Place realistic trees, shrubs and bushes in your *Photoshop* images...

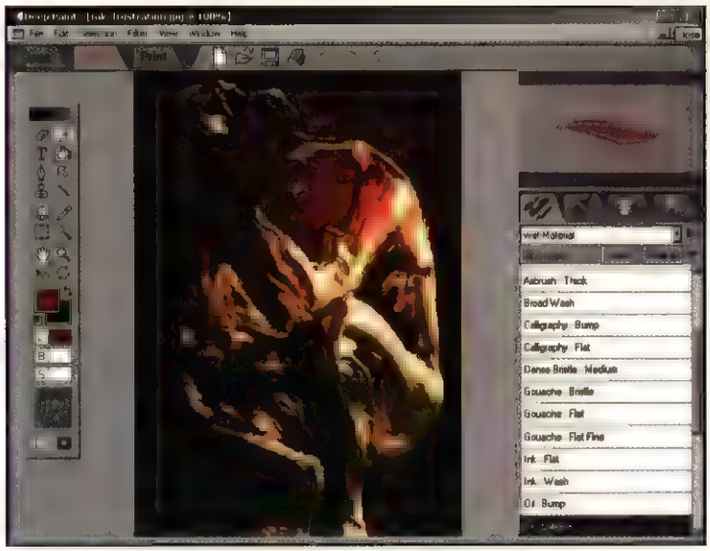
**Price $179 Company Digital Element Telephone +1 510 601 7351**
**Website www.digi-element.com System Mac and PC**

The second plug-in on offer from Digital Element goes for a more down-to-earth approach — literally. Where as Aurora deals with skies and water, Verdant deals with trees and shrubs. Not everyone has the skill to create a realistic tree in a 3D app and composite it in *Photoshop*. And Verdant is here so you don't have to.

With Verdant, you get 35 plants in one plug-in, all of which can be edited with a variety of parameters — branches, height, length of leaves and so on can be altered with ease. Like Aurora (reviewed on page 211) though, it's a little slow, and results can look bolted-on if you don't know what you're doing. Still, it's a cheap and quick alternative to a 3D app and an hour's compositing.

You can even join a plant-of-the-month club for $99, giving you a new plant every month — depending how much you like trees, we suppose.

VERDICT 3.5/5



# DEEP PAINT 2.0

## Expand on *Photoshop's* natural-media toolset with the latest release of this ace plug-in...

**Price $249 Company Right Hemisphere Telephone +1 925 242 2537**
**Website www.righthemisphere.com System PC only**

Before *Photoshop 7* came along, there was one plug-in that everyone looked to for natural media brushes and effects — Deep Paint from Right Hemisphere. But now *Photoshop* has this kind of feature set built in, is there room for Deep Paint?

Well, in short, very much so. The latest version of the plug-in adds some truly stunning tools to *Photoshop*, including many more natural media brushes, some excellent tools for adding dynamic 3D lighting, and new spline-based editing tools.

The application runs as a standalone tool or *Photoshop* plug-in, adding to its value. And the interface is truly easy to use, being similar to *Photoshop* in its ways. Deep Paint is a gem of a plug-in, and is almost certainly the closest you'll get to *Painter* within *Photoshop*. However, at nearly $250, it's a little expensive — if it were half the price, it would be a must-buy product for the *Photoshop* digital artist.

VERDICT 4/5

# DFINE 1.0

## With this recent plug-in from nik multimedia, you can reduce noise without destroying other details in your digital shots...

**Price ¤115.94 Company nik multimedia Telephone N/A**
**Website www.nikmultimedia.com System Mac and PC**

The market for *Photoshop* plug-ins looks to be changing a little — mainly thanks to the boom in digital camera sales. Image enhancement is a hot topic at the moment, with many companies producing plug-ins to make this kind of work easier in *Photoshop*.

Dfine 1.0 is a plug-in that concentrates on refining digitally-shot images without destroying detail. From the usually excellent nik multimedia, Dfine looks like being one of the better efforts out there, aiming to reduce noise so often found in digital images.

The interface is typically nik — extremely simple, yet offering you a good amount of control. Dfine includes tools that work with specific camera profiles to reduce noise in images more naturally, and has some extremely nice tools for selectively applying noise reduction using brush-based tools. Large previews make the interface easy to work with and we can't grumble at all about the results.

Overall, a great effort from nik, and a plug-in that should please a lot of digital photographers.

VERDICT 4/5

# Plug it in...

There's a plug-in for every budget and every need. We assess ten of the best – from free ones to those costing over £100...

*Photoshop* has become synonymous with the plug-in. Without the development of third-party filters, the app would obviously still be a great image-editing tool, but would lose plenty of its versatility. Many image-editing professionals and *Photoshop* enthusiasts have relied on the ideas and enthusiasm of third-party developers, whether they be commercial companies or individuals making plug-ins for the fun of it.

There are hundreds of *Photoshop* plug-ins available today, all of which vary in functionality and price. You'll find some excellent freeware filters on the Web if you search hard enough, and there are a number of plug-ins costing £100+. We've rounded up ten products, categorising them by price – you'll find plug-ins here ranging from free to £140, so whatever your budget and image-editing needs, there's sure to be something here for you... >

# Redfield Plugins

**Price** Free
**Format** PC only
**Company** Redfield
**Tel** Download online
**Web** www.redfieldplugins.com

At Redfield's Website you have the opportunity to pick up some truly stunning *Photoshop*-compatible plug-ins. There are three free plug-ins to be found: Jama 3D, Lattice Composer and Seamless Workshop.

The slightly odd, yet well-presented Jama 3D enables you to quickly create corrugated patterns from your 2D images. These have a faux-3D feel to them, and using the excellent slider-based interface it's easy to deform a 2D image to give the effect of crumpled paper and so on. You can also download many presets from the Redfield site.

The second freeware plug-in is Lattice Composer. This enables you to apply a pattern, simulating a weave or other kind of fabric effect onto a 2D image. It can be great for text effects and textures for use in other compositions or 3D apps. The interface is, again, pretty easy to use.

Finally, there's Seamless Workshop, which is a decent enough alternative solution to *Photoshop 7's* native Pattern Maker filter.

Verdict **4**/5

**Jama 3D makes it easy to create corrugated-like effects – and for a freeware plug-in it has an easy-to-use and well-presented interface.**

# Xero Filters 1, 2 and 3

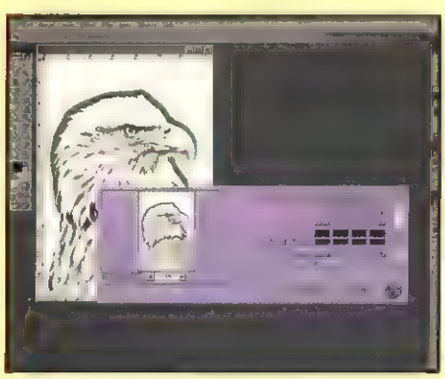
**Price** Free (contribution to charity link on site)
**Format** PC only
**Company** Xero Graphics
**Tel** Download online
**Web** www.xero-graphics.co.uk

There are three sets of plug-ins from Xero Graphics, the latest of which was released in March this year. In total, you can pick up 27 free filters here, and all are very good quality with easy-to-use slider-based interfaces.

Across the range, there are tools for adding painterly effects to your images (the Supersmooth filter in Set One works particularly well, giving your images a watercolour-like wash).

Effects in the first two sets range from serious blurring, mist and soft-focus tools to a variety of texture and abstraction filters.

The latest release, Set Three, really is where the filters start to appeal though. Bad Dream gives a nasty, yet strangely appealing misty colourisation to your image, whereas Emphasis handily enables you to emphasise certain colours in an image. For the grand total of absolutely nothing, these filter effects are superb – and at under 1MB each, they take no time at all to download from Xero's site at [w] www. xero-graphics.co.uk. It's just a shame that a set of plug-ins as good as this is only available for the PC platform.



**Xero Graphics' excellent range of plug-in filters are free, easy to use and create fantastic effects – so what are you waiting for?**

Verdict **4.5**/5

# Simplifier

**Price** Free
**Format** PC only
**Company** Amphisoft
**Tel** Download online
**Web** http://photoshop.msk.ru/as/index.html

Although the effects created by Simplifier could almost certainly be created by using a combination of *Photoshop's* native functions, this freeware filter from Amphisoft is nevertheless worth downloading.

In short, it takes edges and blocks of colours and simplifies them, giving your creations a cross between a pastel and posterised look. We found the filter excellent for preparing bitmaps for tracing – taking the simplified result into *FreeHand*, *Illustrator* or *Streamline* gave us less complicated vector shapes.

**Although not essential, Simplifier makes a good job of giving an image a painterly-like look by simplifying edges and colours.**

The interface is by no means complicated, but you do have a surprising amount of control over your final image. You can, using sliders, add virtual water to your original image to give a watercolour-like effect. You can also adjust the spread of the water.

Overall, Simplifier is a decent enough freeware filter that can come in handy for quick paint-like effects and for simplifying bitmaps for use in a vector app. Check out the other freeware plug-ins offered by Amphisoft while you're at the site.

Verdict **3**/5

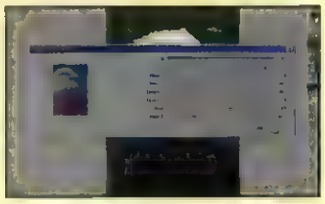
## Andrew's Plugins Vol 11 – Mixed Blur

**Price** £4
**Format** PC only
**Company** Sapphire Innovations
**Tel** Buy online
**Web** www.sapphire-innovations.com

Andrew's Plugins Vol 11 – Mixed Blur is the latest in a long line from plug-in creator Andrew Buckle, the driving force behind the hugely popular Sapphire Innovations range of filters, actions, patterns, effects and, come to think of it, every kind of extra and add-on you could wish for.

Vol 11 of Andrew's Plugins carries on in the fine tradition of previous releases, adding 11 new filter effects. These include: Colourise, a simple yet effective way of adding a colour cast to an image; Cross Blur, which adds a strange, yet glowing blur effect; and Intensity, which whacks up the brightness and colour levels to create sharp and vibrant images.

There's nothing here that a seasoned Photoshopper couldn't do with the app's native tools, but Vol 11 is easy to use and the speed in which great results can be achieved makes it worth the cash.



Andrew's Plugins Vol 11 features a diverse range of effects, from shocking gradient overlays to noisy, grainy blurs.

Verdict **4**/5

## Tesselation

**Price** $15 (£9)
**Format** PC and Mac
**Company** Flaming Pear
**Tel** Buy online
**Web** www.flamingpear.com

The Tesselation interface is extremely simple and uncomplicated, enabling you to create tiled patterns with no obvious seams quickly.

Flaming Pear has a reputation for producing great quality plug-ins at extremely reasonable prices, and Tesselation is no exception. For the grand sum of £9, you can't expect a massive feature set – Tesselation is a relatively simple plug-in, making it easy to generate seamless patterns for 3D textures or background images.

While the native Pattern Maker filter in *Photoshop* offers a great amount of control for generating this kind of image, Tesselation proves a quick and easy replacement. The interface is made up of simply a preview pane, a 'big square' control and a number of checkboxes and drop-downs for fine-tuning your tiled pattern. The so-called 'big square' control enables you to quickly change the size of your tile. The red handle within the control enables you to interactively do this – or, if you wish (for accuracy), you can enter numbers into the fields below the control.

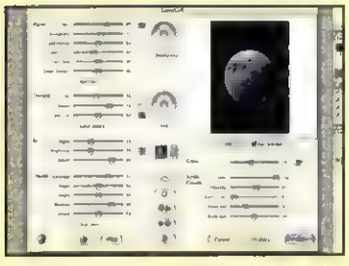
There are also controls for wrapping the top, bottom and sides of your pattern, and options for controlling the harshness of the seams. It works a treat.

Verdict **3**/5

# *Plug-ins from £10–£50*

## Flaming Pear Space Bundle

**Price** $40 (£24)
**Format** PC and Mac
**Company** Flaming Pear
**Tel** Buy online
**Web** www.flamingpear.com



Create magical moons and spectacular suns with Flaming Pear's trio – the perfect plug-in bundle for cheesy sci-fi or futuristic effects...

Comprising SolarCell, LunarCell and Glitterato, this bundle of Flaming Pear plug-ins is great value for anyone wanting to create sci-fi images with very little effort.

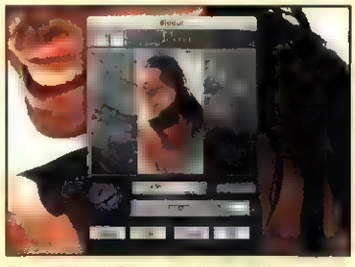
SolarCell enables you to create realistic and fantasy suns. This kind of effect would take an absolute age in *Photoshop* without a plug-in – and, thankfully, the Flaming Pear offering is extremely easy to use and actually quite fun to play with. The familiar Flaming Pear interface features sliders giving you control over each and every part of the sun's appearance – you can also use the random dice button to mix things up a little

LunarCell is much the same, enabling you to create planets and moons. You have control over Size, Land Texture, Crater Size, Cloud coverage and more – again you can use the randomise button if you wish to save your settings for use at a later date. To top it off, Glitterato enables you to create stars and galaxies.

Verdict **4**/5

## Plugin Galaxy 1.5

**Price** $49.95 (£30)
**Format** PC and Mac
**Company** The Plugin Site
**Tel** Buy online
**Web** www.thepluginsite.com



Plugin Galaxy 1.5 is an excellent tool for producing special effects quickly – from metal to glass to page curls.

Plugin Galaxy from Harald Heim (otherwise known as The Plugin Site) has recently received an update to work with Mac OS X, and remains an excellent special effects tool. There are 21 plug-ins on offer here ranging from the oddly-named Bluuur, enabling you to create all sorts of radial and channel-mixed blurs, to Sunshine, a filter for creating realistic sunlight and sunset effects.

New to version 1.5 are, among other things, Page Curl, Star Field and four new Edge effects. The Page Curl filter is similar to AV Bros Page Curl Lite, enabling you to create semi-realistic page curls to layers. Star Field is similar to Flaming Pear's Glitterato, although the stars created here aren't as realistic as Glitterato's.

The interface remains consistent throughout the filters, a wealth of sliders giving you control, and each features a relatively large image-preview box. Overall, this is fantastic value and we recommend it to anyone who needs instant special effects.

Verdict **4.5**/5

# Plug-ins for over £50

## Mystical Lighting

**Price** $179 (£110)
**Format** PC and Mac
**Company** Auto FX
**Tel** Buy online
**Web** www.autofx.com

The latest release from revived plug-in supremos Auto FX deals with lighting – one of the hardest arts to fake in *Photoshop*, even with the native Lighting Effects filter. But this is no ordinary kind of lighting, this is Mystical Lighting (gasp). A cheesy name definitely, but this is a plug-in that can prove extremely useful, making it possible to add all sorts of subtle lighting effects, including glares, glows and mist-like effects, to an image in hardly any time at all.

Relatively fast in its operation, Mystical Lighting takes the form of a quite separate dialog when launched from the *Photoshop* filter menu. The interface enables the control of many different aspects of the lighting process, changing contextually when different presets are chosen.

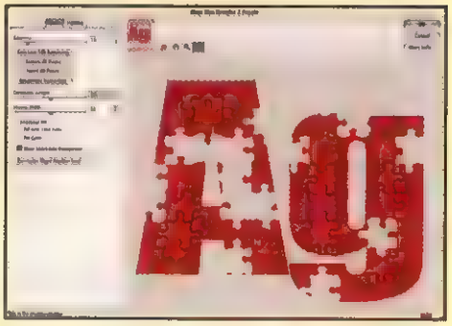
The Shadowing option proves particularly useful, enabling you to highlight areas or subjects in the foreground with little effort, and the interactive preview means you're always seeing what the final effect will look like. Overall, a neat tool that cries out for experimentation. Unfortunately, it's too expensive for what it is – pro users will be able to use *Photoshop's* native tools to much the same effect.

**Mystical Lighting features the standard Auto FX interface, but operates quicker than some other offerings from the company.**

Verdict **3**/5

## Xenofex 2

**Price** £100
**Format** PC and Mac
**Company** Alien Skin
**Tel** (CU) 020 8200 8282
**Web** www.alienskin.com



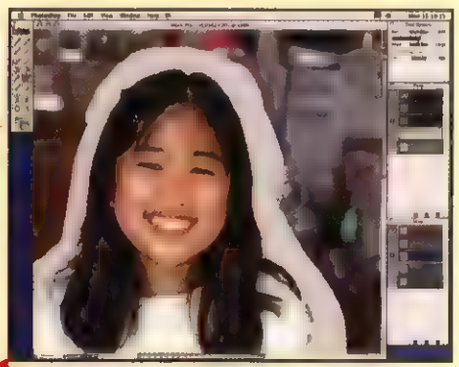
**Xenofex 2 isn't going to be for everyone – the range of effects filters can sometimes produce cheesy and clichéd results. It's great fun though.**

Alien Skin is renowned for filters that enable you to create crazy (and sometimes silly) effects in *Photoshop*. The brand new release of Xenofex keeps to the same guidelines, with 14 filters for producing all sorts of mad variations on your images.

The interface of Xenofex 2 is typical of Alien Skin, with a range of sliders and preset options. The filter interface also enables you to jump between the filters in Alien Skin without leaving the plug-in. Filters within the application include the following: Flag, which enables you to create a (semi) realistic waving flag from your image; Cracks, which does exactly what its name suggests; and Jigsaw, which is a filter for breaking up your image into puzzle pieces.

Our only real gripe with Xenofex is the speed at which it operates. It can prove to be extremely slow in previewing effects, therefore slowing down the creative process. If you need crazy effects, Xenofex 2 is definitely worth a try, but it's a little expensive at £100.

Verdict **3.5**/5



**Mask Pro 3 improves on previous releases by adding better colour recognition tools and improved fine-tuning features.**

## Mask Pro 3

**Price** £140
**Format** Mac only
**Company** Extensis
**Tel** (CU) 020 8200 8282
**Web** www.extensis.com

Mask Pro has established itself over the years as a fantastic aid for the Photoshopper who does a lot of masking and cutout work. The job of making selections and masks, even with *Photoshop's* advanced toolset, remains to this day long-winded and, frankly, a little dull.

Mask Pro 3 aims to make masks a little less arduous, providing a number of new features that simplify the process. Once launched from the *Photoshop* Filter menu, the plug-in loads its own mini application. From here you use the tools to define colours to keep or drop. You then use the brush and fill tools on offer to begin making your mask – the filter adhering to the colour selections you made earlier and retaining or deleting areas of the image as appropriate.

A neat new tool in Mask Pro 3 is the Chisel tool. This enables you to reconstruct the edges of a mask, gradually adding or deleting pixels – using this tool, you can fine-tune the selection before sending it back to *Photoshop*. In addition, a new Blur tool softens the edge of a mask to blend it with background imagery. It's a little pricey, but once mastered this will definitely help with cutouts.

Verdict **4**/5

Expertise provided by Rob Carney, Reviews Editor of Computer Arts. [e] robert.carney@futurenet.co.uk

# MORE PHOTOSHOP PLUG-INS

## NIK COLOUR EFEX PRO! PHOTO CLASSIC SET

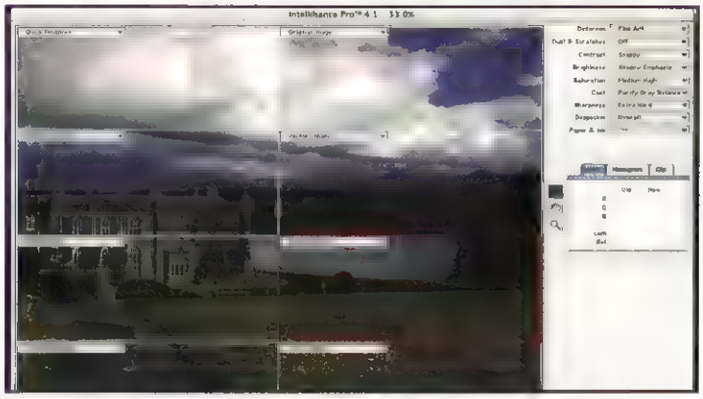
Company **Nik Multimedia** Website **www.nikmultimedia.com**
Purpose **Improving image light and colours** Host **Photoshop** Price **$110**

Nik's Photo Classic Set includes the award-winning Sunshine filter along with 18 other filters which will complement any digital darkroom. Alone, the Sunshine filter is impressive enough and, with a little practice, you can achieve stunning results.

The filter works by applying simulated natural light, which is then cast on to your image, making an otherwise dull low-contrast photograph look like it was taken on a perfectly lit day. Included are eight graduation filters, each of which can be applied to flat skies to add an element of depth and drama. Careful use of these on landscapes and other shots can quickly create a real feeling of atmosphere and give the image the edge it may need. Other filters in the package include Brilliance/Warmth, Sky Light, and two contrast effects. Old Photo enables you to convert your colour images to black-and-white, then add grain and sepia toning.

The filters are easy to use and display the standard preview options. When selected, the specified filter dialog box enables you to adjust values with small sliders. The increments are set perfectly for accurate and smooth adjustments.

VERDICT 4/5



## INTELLIHANCE PRO 4.1

Company **Extensis** Website **www.extensis.com**
Purpose **Improving images from source** Host **Photoshop** Price **$200**

Intellihance is Extensis's solution to straight image enhancement from most digital sources, with preset values for digital cameras, flat-bed and drum scanners among others. This plug-in is quite different from the many other similar products on the market, because once installed, it'll appear within the Filters menu and also in the title bar, with 24 different preset options and a direct link to the Intellihance interface.

The interface is well designed and enables you to view the image split into different sections, with a different preset, such as 'digital camera', applied. The presets are different configurations of the settings on the right of the screen, and these allow you to adjust Descreen, Dust & Scratches, Contrast, Brightness, Saturation, Cast, Sharpness and Despeckle. These values appear in drop-down menus, offering further presets which increase or decrease that particular effect. This system works well, but you're often left feeling that slider adjustment would give you a more accurate result. Where this plug-in excels is that once you've adjusted your image, you can save that setting and use it whenever you need a fine-tuned image.

An excellent and fast way of enhancing your images from the source, be it a camera or scanner. Use the presets to adjust and fine-tune settings for regular use.

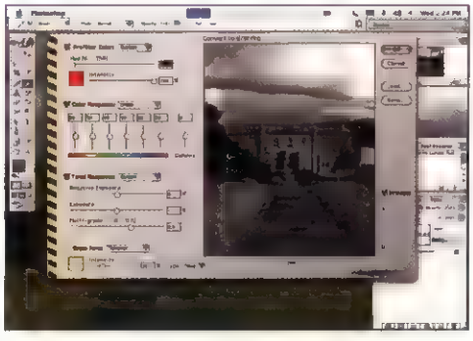
VERDICT 4/5

## CONVERT TO B & W PRO

Company **The Imaging Factory** Web **www.theimagingfactory.com**
Purpose **black-and-white converter** Host **Photoshop** Price **$100**

If you take photographs regularly, you'll sometimes find yourself with arty images that would look great in black-and-white. This is a simple process within *Photoshop*, yet the market is flooded with black-and-white converters. There's a reason for this. In *Photoshop*, the conversion simply removes the colour without altering the tonal range that a good black-and-white image needs. Using a plug-in like Convert To B & W Pro gives you those extra options to replicate actual filters which could have been used when shooting in a traditional format. So by adding orange you can slightly increase the overall contrast, bringing out cloud detail that would otherwise be lost from landscape scenes.

Staying with traditional film photography, you're given a series of film stock options, such as Agfa, Ilford and Kodak, which replicate actual tonal and grain properties. Another nice touch is that you can adjust the exposure and type of multigrade paper as you would in the darkroom. This converter offers you everything you need to reproduce black-and-white photographic printing, and is an essential addition if you want to get really creative with your photos. Sepia toning is also featured if you want to replicate aged photos or simply change the hue of the image. The interface is easy to use, with simple sliders to adjust values.

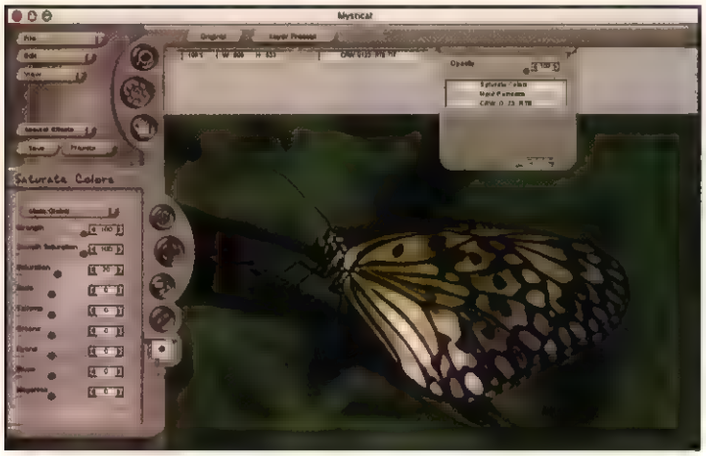


Convert To B & W Pro is the perfect addition to *Photoshop* if you're thinking of creating black-and-white photos. The addition of film stock, exposure and multigrade papers creates an effects tool for any digital darkroom. Some knowledge of traditional photographic techniques is useful to get the most out of this plug-in.

VERDICT 5/5

# MYSTICAL TINT, TONE AND COLOUR

Company **AutoFX** Website **www.autofx.com**
Purpose **Tint, tone and colour adjustment** Host **Photoshop** Price **$179**




AutoFX is another of the big names in the plug-in world because it creates some of the most interesting plug-ins available. These will run as standalone applications as well as launch through the usual Filters menu in *Photoshop*. This approach has its advantages when you're adjusting large file images, and will save on RAM if you're a little pushed.

The AutoFX plug-ins all share a similar style of interface, which fills the screen so you can focus on the image in hand. The interface consists of the main image area with a range of menu options positioned on the left. A series of drop-down menus enables you to load images and execute other standard functions.

The Special Effects drop-down gives you access to the 38 different filters, which offer a variety of effects to adjust the image's tint, tone or colour. On selecting any of these options, a dialog box appears with a number of extra values, enabling you to adjust the intensity of that effect. Once you're happy with the result, you can then select and apply another effect.

An excellent feature of this suite is that the effects are layered, so you can switch back to any of the filter layers that have been applied and either delete them or re-adjust the settings as needed.

VERDICT 3/5

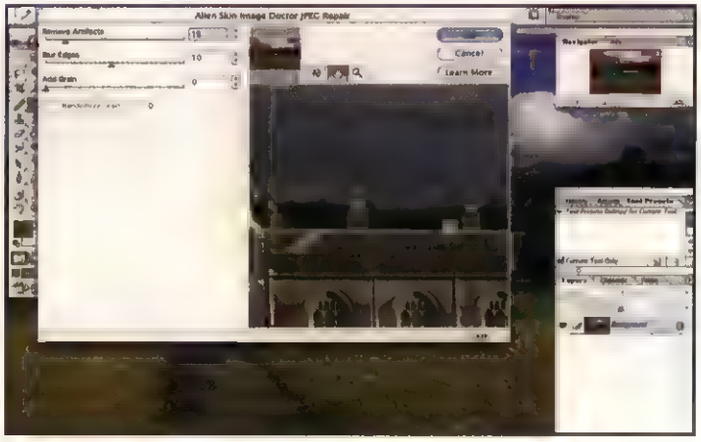
# PEN PALETTE

Company **Nik Multimedia** Website **www.nikmultimedia.com**
Purpose **Advanced use of tools** Host **Photoshop** Price **$100**

If you've purchased a Wacom tablet in the last few months, you may be lucky enough to have had this handy plug-in included in the bundle; if not, then it's well worth a look. You don't necessarily need a tablet to use pen tools, but in addition to the greater accuracy that can be achieved with a pen, this plug-in gives you even more options.

PenPalette is perfect for Wacom users and fine detail creatives who need that extra degree of accuracy when working. The plug-in comes bundled with eight general image-enhancement filters covering most aspects of image improvement. What really makes this product a must-have, though, is the ability to get the degree of accuracy associated with the Wacom tools applied to the use of filters. Within the PenPalette, you're able to select the filter you wish to use then select the brush type and apply this to the image on which you're working. This tool is unsurpassed for image enhancement, enabling you to quickly draw in extra highlights, shadows or effects with outstanding accuracy.

VERDICT 5/5




# IMAGE DOCTOR

Company **AlienSkin** Web **www.alienskin.com** Purpose **Image enhancement**
Host **Photoshop** Price **$129**

Image Doctor comprises four filters, each giving you control over specific aspects of image correction, so it's great for digital photographs. One of the features is JPEG Repair, a useful utility when cleaning up low-res images that have been e-mailed or taken using low-level settings on a digital camera. The repair filter gives you sliders to adjust the amount of JPEG artifacting that can be removed from the image, with two other adjustments for edge blur and adding grain.

The Scratch Remover enables you to use the colour and texture around a scratch to eliminate the mark. Sliders make cleaning up dust and scratch marks quick and simple, and the results are excellent. On a larger scale is the Smart Fill, which is basically a large-scale scratch remover. This filter enables you to select a blank or damaged area of an image, apply the texture and colour from the surrounding area and stitch it into the existing picture, covering the offending space quickly. Finally, Spot Lifter is a subtle filter which basically works by applying texture from the image to clean up blemishes.

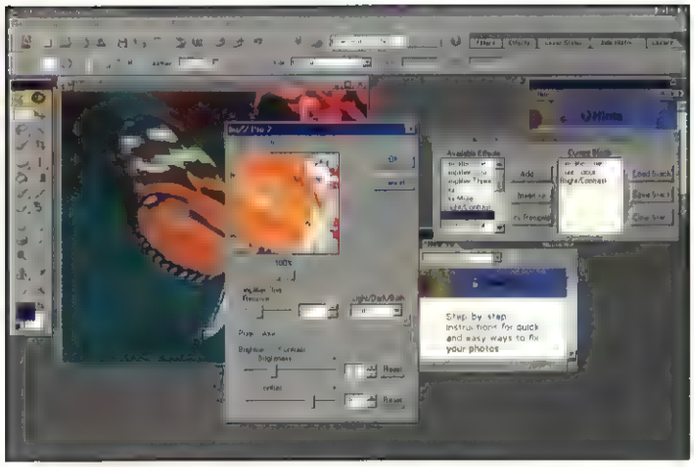
VERDICT 4/5

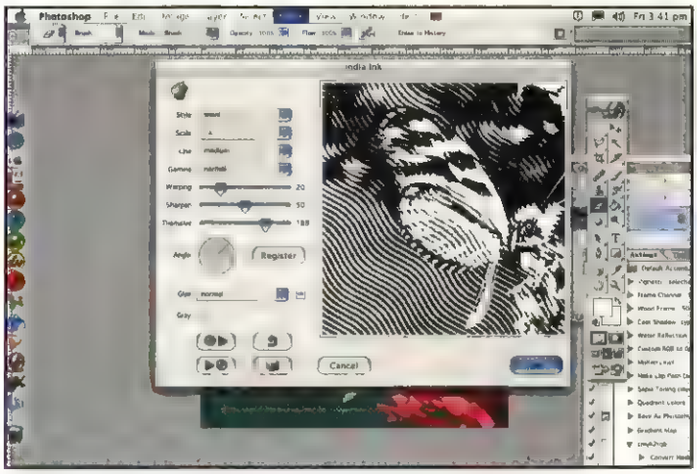
# BUZZ.PRO 2.0

Company **fo2pix** Website **www.fo2pix.com** Price **£105.74**

Buzz has been around for a few years, enabling you to convert your photographs and images into realistic painting effects. Buzz.Pro 2.0 enables you to control the simplification of your images, reducing colour and detail to make your picture look like a watercolour or vibrant digital image. Great fun, and excellent for converting your photographs to watercolour-style images.

VERDICT 4/5





# INDIA INK

Company **Flaming Pear** Website **www.flamingpear.com** Price **$15**

A slightly different take on the popular halftone plug-ins, India Ink gives you greater scope over the breakdown of colour, size and distortion of the final effect. The interface gives you massive control over the effects you apply, whether you're converting an image to black and white or using colour effects. An excellent plug-in for creating thumbnail illustrations or abstract imagery quickly.

VERDICT 4/5

# HALFTONE

Company **Richard Rosenman**
Website **www.richardrosenman.com** Price: **free**

This fantastic free plug-in enables you to create colour halftones. The interface gives you simple control over dot size and a few expansions over the internal *Photoshop* version, such as changing the background colour and control over the RGB. Halftone is a filter that's good fun to use and produces interesting results when enlarging images.

VERDICT 4/5

# GEL

Company **Auto FX** Website **www.autofx.com** Price **$99**

A fun plug-in to create an assortment of gel effects. Although it sounds pretty limited, Gel is based on Auto FX's long-running Dreamsuite engine, which gives you almost endless effects possibilities. There are five visual effects here: Crystal Painter, Gel, Gel Mixer, Gel Painter and Liquid Crystal. If used with a little creativity, all of these produce excellent results. Very much a fun plug-in, but you could probably find some practical uses for it out there.

VERDICT 5/5

# BOOK REVIEWS

## THE HIDDEN POWER OF PHOTOSHOP ELEMENTS 2

Author **Richard Lynch** Publisher **Sybex** Price **£29.99** ISBN **0-7821-4178-1**

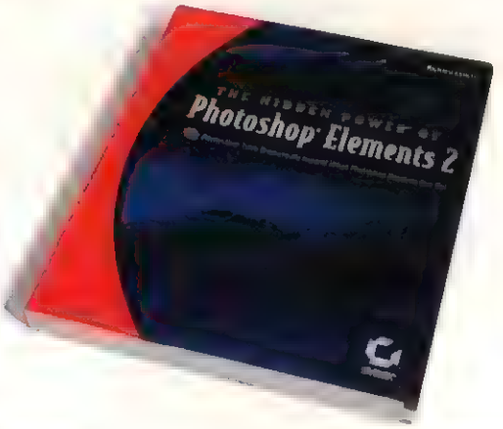
This book is aimed firmly at the intermediate user. To get the most from it, you need a good understanding of each of *Elements*' foundation tools as well as know how to work with colour.

After a brief introduction to the *Elements* interface, you get a close look at each of the components that constitutes your image, including tone, contrast, colour manipulation and image composition. Concluding chapters cover output to paper and the Web.

It's perfect for the digital photographer because much of the detailed information here is written for them, although this isn't stated overtly. The depth of information on all aspects of colour control is astonishing. Anyone who needs detailed control over every aspect of their images will revel in this book.

The tutorials are detailed and require a high level of understanding of not only *Elements*' tools but also the theory that supports each type of manipulation. If you have a need to control the colour of your images in particular, you don't need to look any further than this.

VERDICT 4.5/5




## PHOTOSHOP 7 WOW! BOOK

Author **Jack Davis** Publisher **Peachpit Press**
Price **£37.99** ISBN **0-321-12397-2**

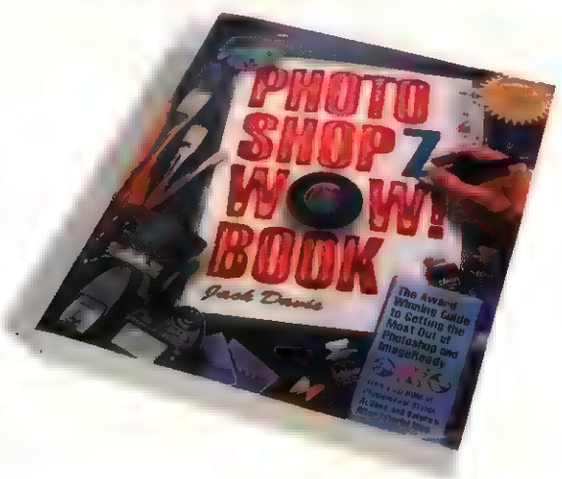
Presented in full-colour, this edition in the Wow! series is equally useful for the *Photoshop* beginner or professional, because the information is structured to offer basic skills as well as options for power users.

Beginners should read Chapter One because this provides a good foundation in the conventions of the *Photoshop* interface. The remaining eight chapters then move the reader through themed sections covering colour, retouching, filters and special effects before moving on to designing for the Web.

As each chapter follows a similar layout, you can easily assimilate the information on offer. It can be read sequentially or dipped into when you need the answer to a specific question. The tutorials are concise, but are also technical in some aspects, which could confuse the absolute beginner.

This series of books still remains one of the best visual learning tools for any *Photoshop* user. Intermediate users will gain the most from the information here, because it's a thorough and comprehensive guide that explains all the new tools in full.

VERDICT 4.5/5




## PHOTOSHOP 7 LEARNING STUDIO

Author **Steve Romaniello** Publisher **Sybex**
Price **£89.99** ISBN **0-7821-4185-4**

If you've got any of the Lynda Weinman series of H.O.T books then you'll have marvelled at the use of QuickTime movies to teach some of the more complex aspects of *Flash* or *Dreamweaver*. This package takes this concept a stage further and provides a complete learning environment for all *Photoshop* novices.

The CD-ROM uses an Internet browser as its interface, which allows you to easily navigate to the information you're looking for. The quality of the teaching is high, but absolute beginners may feel a little lost because many of the technical aspects of *Photoshop* are not explained fully. You'll need more than a general overview of the package to get the most from this course.

The accompanying book – *Photoshop 7 Savvy* – is one of the better ones currently available, and does in itself present an excellent *Photoshop* course. Combining the book – which is also on the CD – with an interactive CD-ROM does offer an innovative way to learn. However, the price point for this package may be a stumbling block for many users.

VERDICT 4.5/5

# PHOTOSHOP 7 AT YOUR FINGERTIPS

Authors **Jason Cranford Teague** Publisher **Sybex**
Price **£29.99** ISBN **0-7821-4092-0**

To say that this covers every aspect of the program would be an understatement. You'll find at least a description of each and every tool and menu that *Photoshop* has to throw at you and, as a result, the book is perfect as a reference tool.

However, understanding *Photoshop* theory is a far cry from actually producing images that you can be proud of. If you're looking for a tutorial-based manual, then look elsewhere; but if you need a guide that you can dip into to discover how a feature or tool works, this book will more than suffice.

The massive amount of information presented here has been well thought through. The cross-referencing of each tool and menu allows you to see *Photoshop* in the wider sense, and can lead you to time-saving shortcuts as well as improved productivity.

Its academic approach may be too dry for some tastes, but if you need a reference book that you can be assured will show you where to locate a tool or menu, this is the one for you

VERDICT 4/5

# PHOTOSHOP 7 POWER SHORTCUTS

Authors **Michael Ninness** Publisher **New Riders**
Price **£15.50** ISBN **0-7357-1331-6**

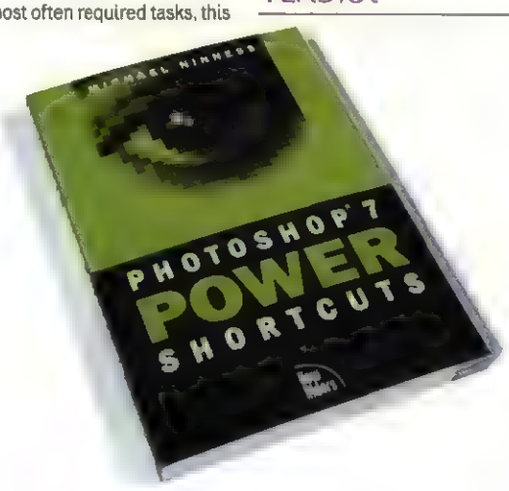
While inexperienced *Photoshop* users reach for the mouse, more seasoned users just tap the keyboard and control *Photoshop* with shortcuts and recorded actions.

Here, for the first time, is a book that catalogues each and every one of these shortcuts for *Photoshop* and *ImageReady*, many of which you won't find listed on the program's interface or in the official user manual. At first glance, it appears to be quite an uneventful book, but you soon begin to appreciate the wealth of information gathered within its pages.

Divided into themed sections that cover the most often required tasks, this isn't something to be read cover to cover – you'd never absorb all the information in one sitting. It's well laid out and offers shortcuts for versions 5.5, 6.0 and 7.0 of *Photoshop* as well as versions 3.0 and 7.0 of *ImageReady*.

Locating the shortcut you need is straightforward, allowing you to quickly build up a repertoire of quick keys that you'll soon benefit from. This is a resource manual to augment your existing workflow, and offers some simple but effective ways to enhance your overall efficiency.

VERDICT 4/5




# THE PHOTOSHOP BOOK FOR DIGITAL PHOTOGRAPHERS

Author **Scott Kelby** Publisher **New Riders**
Price **£30.99** ISBN **0-7357-1236-0**

This promises a great deal, and from the very first page delivers on that promise – every *Photoshop* user should read this as soon as possible. It's not a traditional *Photoshop* manual – you won't find anything so ordinary as introductory chapters on the *Photoshop* interface, or any information about which digital camera to buy.

The intermediate to professional user will gain the most from this book. However, each tutorial is written to allow even the beginner to produce astonishing results. Presented here is pure unadulterated information to allow you to perform exactly the tasks you need to produce professional-looking images.

*The Photoshop Book* outlines the key techniques that every digital photographer needs to master, showing you how to enhance your images to get the best and most striking results.

Ultimately, this manual offers anyone – not just digital camera users – a set of well-designed tutorials that can be followed easily, enabling you to take a quantum jump in the quality of the images you're producing.

VERDICT 5/5

# PHOTOSHOP 7 BIBLE – PROFESSIONAL EDITION

Author **Deke McClelland** Publisher **Wiley** Price **£44.50** ISBN **0-7645-1993-X**

Now in its 13th issue, the *Photoshop 7 Bible – Professional Edition*, is a hardback, slimmed-down alternative to the standard Bible, with a focus on *Photoshop's* more difficult tools and techniques. The 600 pages contain a huge range of techniques for solving just about any problem you might encounter in *Photoshop*. Production values are high, with the emphasis on making the point easy to follow rather than looking inspiring.

The text is well organised and also has handy margin icons to warn of cross-references, new features and possible pitfalls. The opening chapters deal with painting, retouching and history, before moving on to deal with masking, blending and layers. Next up are corrective techniques like levels and curves, and the final section deals with automation and the Web.

Areas given special treatment, or parts that are exclusive to the Professional Edition, include such rarefied topics as actions, batch processing and custom filters. The tools and techniques are explained in depth with examples of their use rather than a series of tutorials. This is a valuable reference tool, but one that is probably most useful for the serious user.

VERDICT 4/5

# HOW TO CHEAT IN PHOTOSHOP:

## THE ART OF CREATING PHOTOREALISTIC MONTAGES

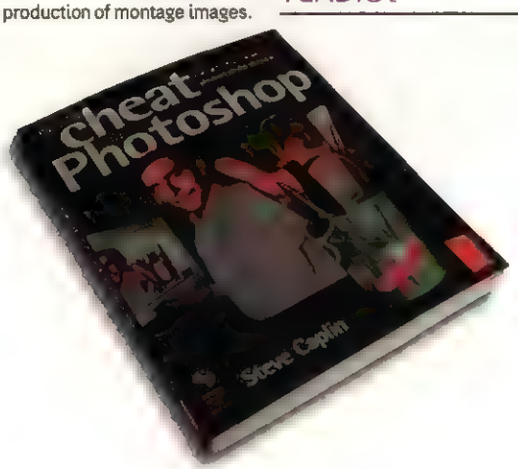
Author **Steve Caplin** Publisher **Focal Press**
Price **£24.99** ISBN **0-240-51702-4**

This book gives an overview of the tricks and techniques Steve Caplin employs to produce his composite images and illustrations. Each technique is illustrated by studying the author's past works for such high-profile clients as *The Guardian* and Channel 4. There's useful material here, particularly for beginners, and the book is easy to read. That said, the tutorials lack depth and professional polish.

The book begins with a basic introduction to masking and then moves on to deal with issues surrounding the effective production of montage images. This means matching skin colours, adding shadows, faking surface textures and swapping heads. The main stumbling block is the stylistic element of each of the examples used: Steve Caplin has a certain style, and following the examples will lead you to reproduce that style

The chatty style makes it easy to read, and the accompanying CD has free images, demos and some useful video tutorials. However, there's little of interest for those familiar with *Photoshop*.

VERDICT 3/5




# PHOTOSHOP RESTORATION & RETOUCHING

Author **Katrin Eismann** Publisher **New Riders**
Price **£38.99** ISBN **0-7357-1350-2**

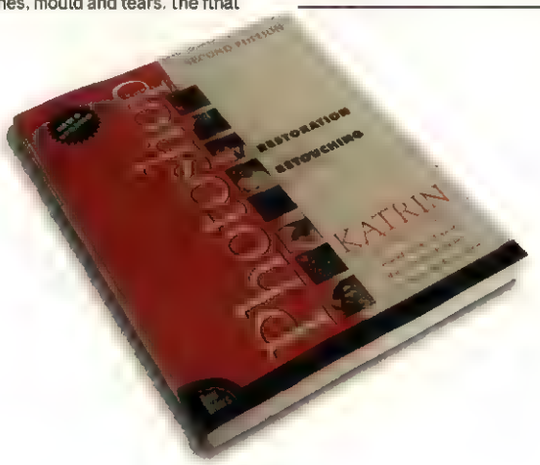
Katrin Eismann has produced an excellent guide to the intricate art of photographic restoration and recovery. What could be a complicated and somewhat tedious subject is made easy to follow while maintaining the kind of depth needed to make this a worthwhile project. A certain amount of *Photoshop* competence is assumed

The first section deals with adjustments to global variables like contrast, colour and tone to answer problems associated with the ageing of prints or improving poor photography. Next comes repairing damage like scratches, mould and tears. The final section looks at how to add to images, even stretching to fashion retouching.

Each chapter is split into a series of short tutorials designed to give you the skills to go away and work on your own. Given the short shelf life of photographic prints, made all the shorter by the advent of digital cameras, this book could become compulsory reading.

The single criticism is that images for the tutorials have not been placed on an accompanying CD and must instead be downloaded from the Web.

VERDICT 4.5/5



# 50 FAST PHOTOSHOP TECHNIQUES

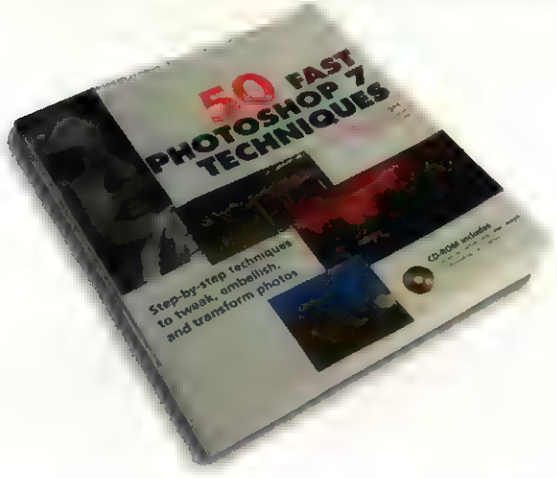
Author **Gregory Georges** Publisher **Wiley**
Price **£25.95** ISBN **0-7645-3672-9**

A reasonable book with a well-made CD-ROM, delivering a variety of techniques designed to enhance your digital photography. The value of the techniques is somewhat mixed but the tutorials are clear and efficient, although the emphasis on speed has led to what feels like a reliance on *Photoshop's* automatic functions.

The first chapter deals well with basic *Photoshop* skills, such as preference settings, automation, basic colour correction. Subsequently, the author moves on to cover techniques relating to black and white images, montages, fine art techniques and plug-ins. Each example comes with before and after images on the CD-ROM and the techniques are well illustrated.

On the whole, there's enough information here to keep the digital photographer busy and perhaps whet the appetite for more in-depth study. It's also useful to be supplied with a working *Photoshop* demo. However, there are places where you feel the techniques didn't warrant inclusion, particularly where discussing plug-ins and online printing services.

VERDICT 3.5/5




# PHOTOSHOP 7.0 A TO Z

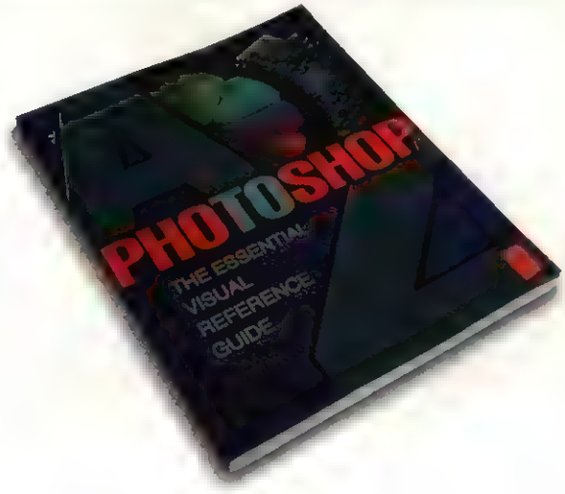
Author **Peter Bargh** Publisher **Focal Press**
Price **£14.08** ISBN **0-240-51912-4**

The *Photoshop 7.0 A to Z* gives a relatively comprehensive tour of *Photoshop's* features and capabilities with quality illustrations and clear explanation. This isn't a book of problem-solving techniques, but rather a friendlier version of the *Photoshop* manual detailing how to find functions and what they do.

If you have ever asked yourself, "What exactly is a blend mode and why would I want to use one?" then this book will be very useful to you. However, if you have a blend-mode-specific problem, then look elsewhere. It's tempting to say this book is a beginners-only title, but that would be a little unfair because this type of guide, while not a professional bible, will certainly fill gaps in most users' knowledge.

*Photoshop* beginners will certainly have the most to gain from this book and could happily use it as a first point of reference without feeling even slightly intimidated. Right down to the appendices, this title is well thought out. It's value as a reference for more experienced users also stems from its lack of professional pretence.

VERDICT 4/5




# ADVANCED DIGITAL PHOTOGRAPHY

Author **Tom Ang** Publisher **Mitchell Beazley**
Price **£20** ISBN **1-84000-683-8**

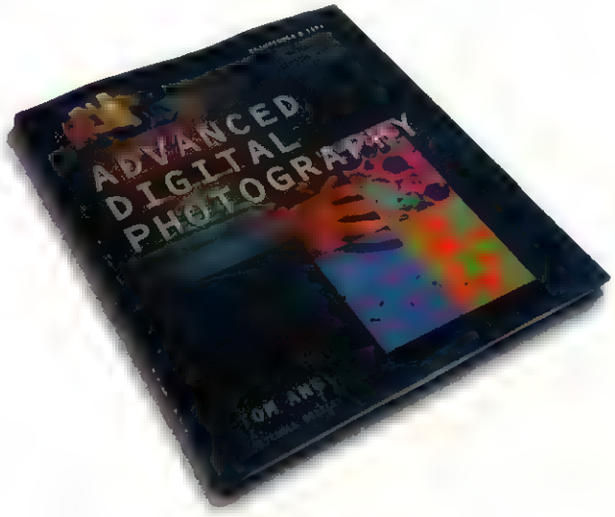
"There is an urgent need," the flyleaf of Tom Ang's *Advanced Digital Photography* tells us, "for a book that takes amateur photographers beyond the basics." True enough, but we're not sure that this is it

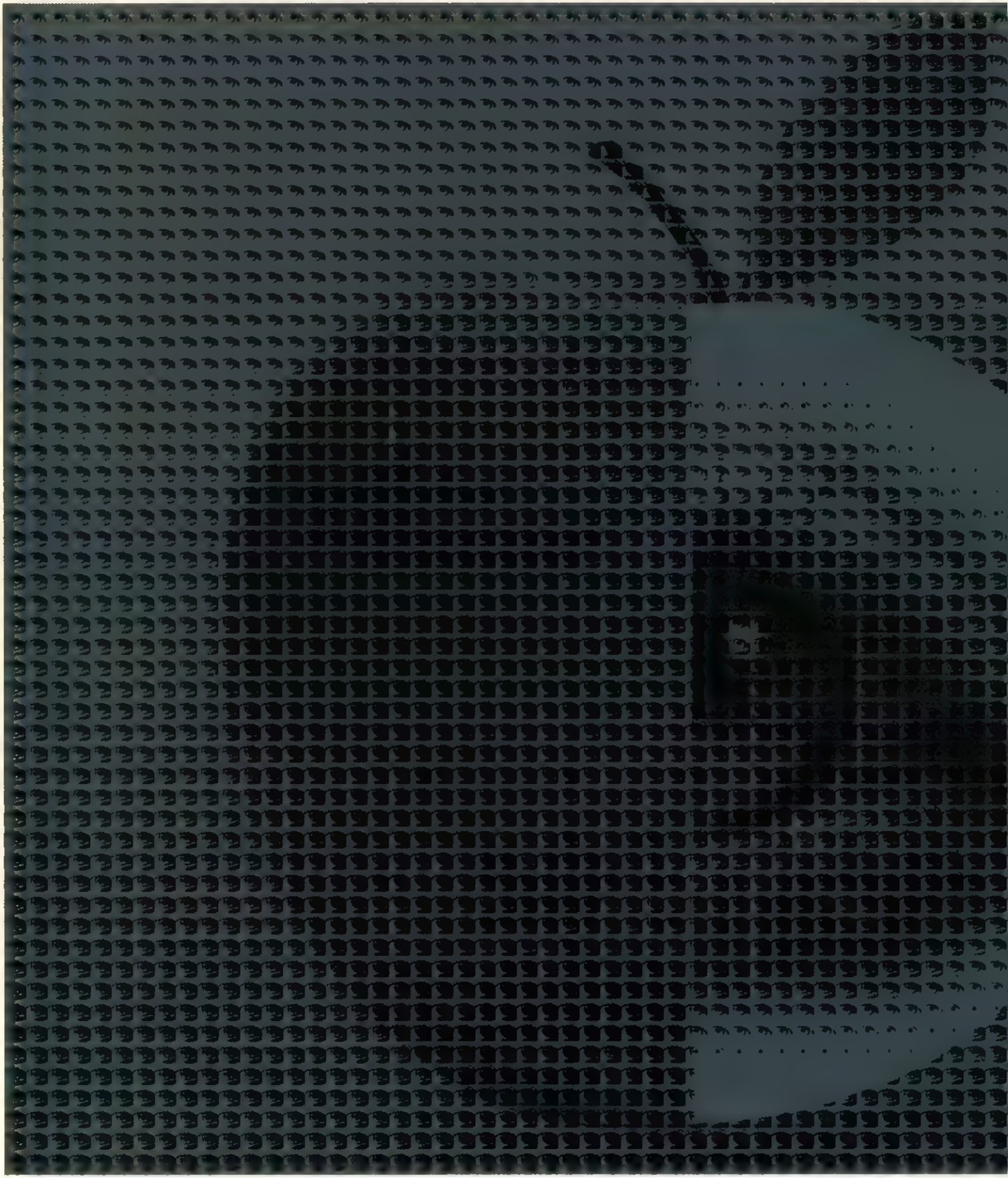
There's certainly a wide range of topics covered here, from imaging principles, including scanning and colour theory, through to fairly complex image manipulation and a brief section on outputting.

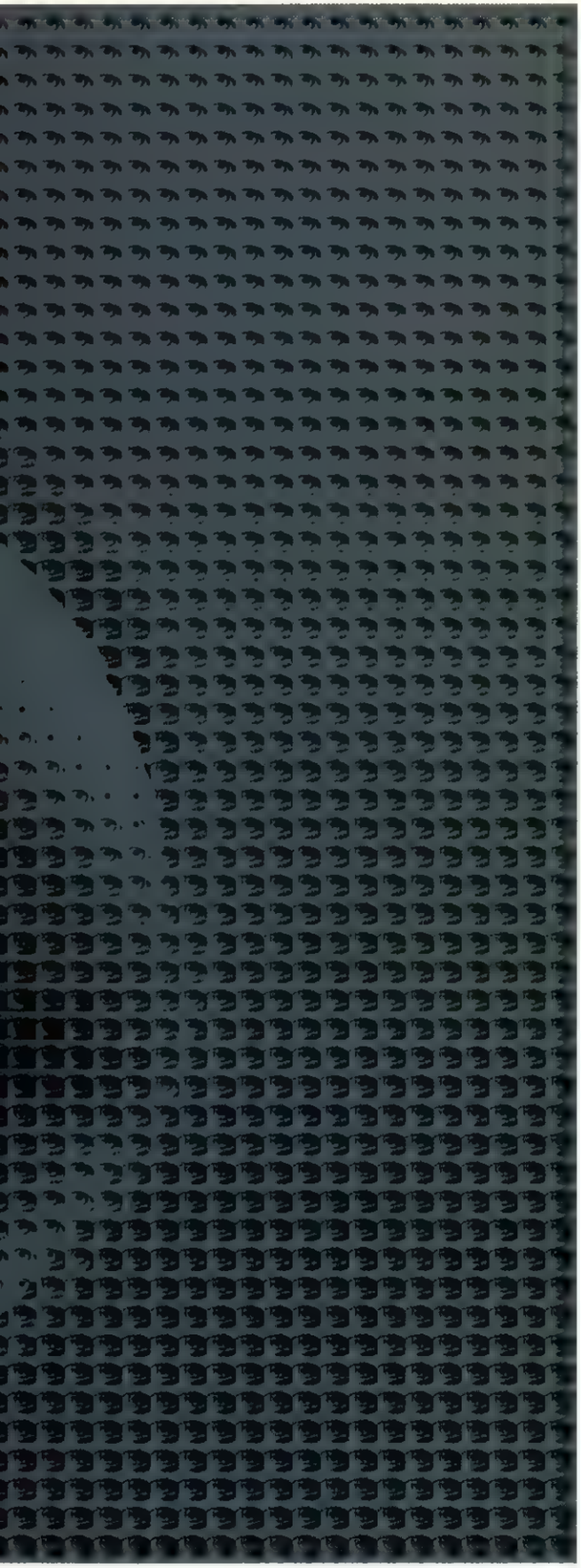
As often happens, though, nitty-gritty, step-by-step explanation has been sacrificed for the sake of the glossy, large-format approach. There are few detailed walkthroughs; most of the useful information lurks in the run-on body copy. Ang also devotes perhaps too much space to rather gimmicky filter techniques.

*Advanced Digital Photography* is not a fluff book by any means; Ang knows his stuff, and has no illusions about the limitations of digital imaging. But it can't compare to the sheer detail of a book such as Barry Haynes' *Photoshop 7 Artistry*, which covers much the same territory plus a whole lot more.

VERDICT 3/5







7

# Photoshop CS

Introducing the very latest version of the world's number one image editor. We show you how to make the most of the new features in Photoshop CS

**228** Photoshop CS explored

**236** Preparing elements in Photoshop CS

# PHOTOSHOP CS

## Be a fly on the wall of illustrator Ray Smith's studio, as we follow him through the creation of this image – all using the brand new version of *Photoshop*

Think back to Channel4's Faking It series – Ray Smith generated the ad campaign with an array of illustrations. His other clients include the BBC, The Times, The Observer, TIME magazine, Wall Street Journal and Nissan. Now he's turned his hand to an in-depth tutorial for us, looking at colour, contrast and detail; at perfecting composition, faces and figures; and using textures and reference materials.

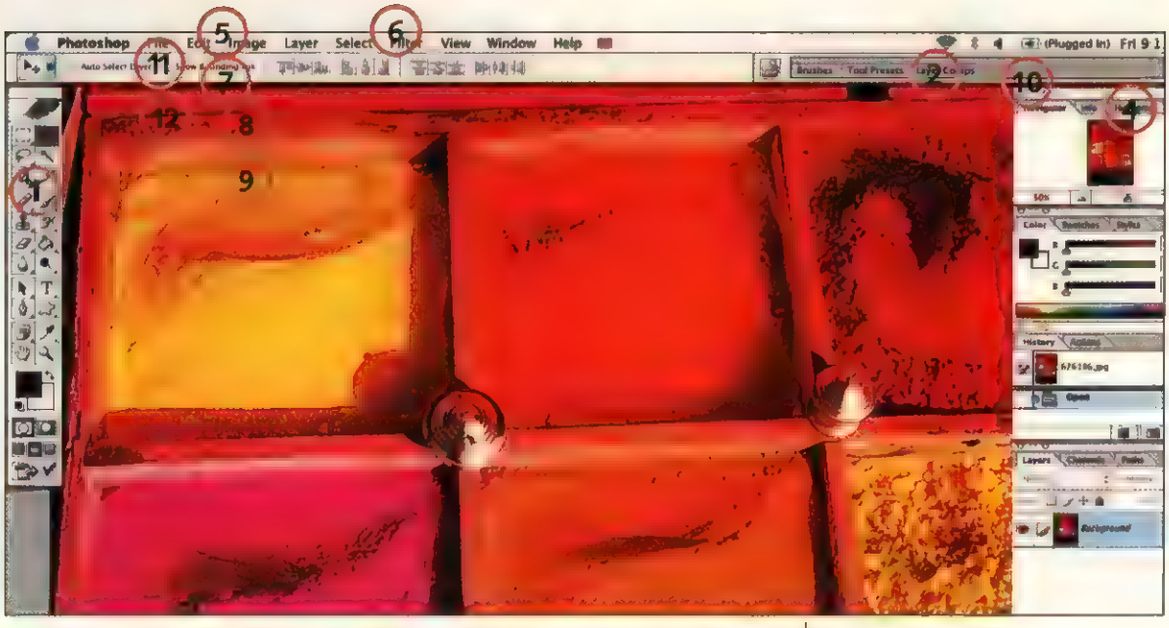
Smith's sources for this illustration include photos taken on a train, a picture of bees, a Victorian stencil and some nanotechnology diagrams...

You'll find the functionality of Photoshop CS broken down into 32 steps. But first turn the page for our Photoshop CS interface guide. ›

You can contact Ray Smith by emailing r.smith@c2i.net and see his portfolio at www.raysmith.biz

# Photoshop CS explored

Before you get stuck into this tutorial, check out the new Photoshop CS interface in all its glory




## ImageReady CS

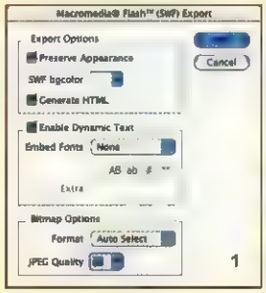
Photoshop's Web partner gets a host of new features – here's a selection of the best

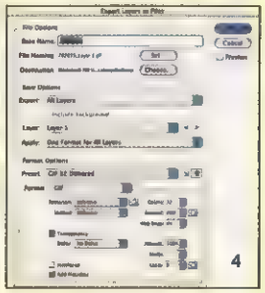
**1 EXPORT TO FLASH**
Much to everyone's surprise, ImageReady now enables you to export directly to the Flash SWF file format. The export preserves vectors and dynamic text, as well as embedded fonts. You can also export each ImageReady layer to its own SWF file

**2 SMART GUIDES**
One of the handiest additions to ImageReady CS is Smart Guides. These, just like in Illustrator, give you visual references to precisely position elements. Great for constructing navigation devices.

**3 LAYERS TO FILES**
You can now optimise and export separate layers to individual files (just like in Photoshop CS), and ImageReady now produces cleaner HTML code

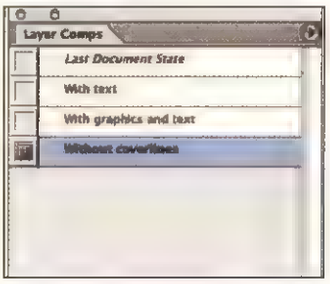
**4 INTERFACE**
The new ImageReady nterface contains a new group of palettes – Slice, Table and Image Map. These give you easy and quick access to common Web editing functions.



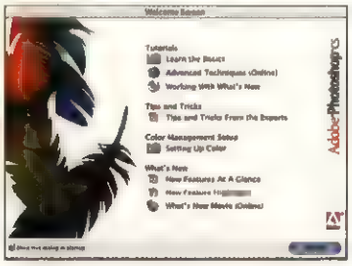


**1 THE TOOLBOX**
The only addition to the main Photoshop toolbox in this latest iteration is the Colour Replacement Brush, found in the same tool flyout as the Healing Brush and Patch tool. This tool enables you to selectively replace colours in your image using brushes, and options in the Tool Options bar help you to define edges with great accuracy.

**2 LAYER COMPS**
The new Layer Comps palette, docked by default in the palette well, enables you to quickly create and jump between iterations of your image by turning layers on and off in the Layers palette.

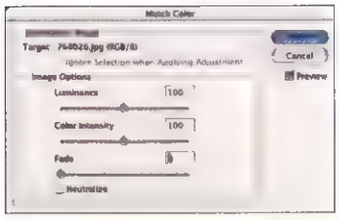



**3 WELCOME SCREEN**
A feature becoming common in almost all professional design applications (and borrowed from consumer tools) is the 'welcome screen'. Photoshop CS' incarnation of this points you to tutorials, tips and tricks, and gives you an overview of what's new in the app.

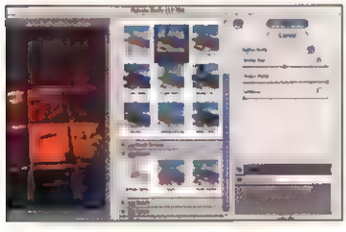



**4 HISTOGRAM**
The Histogram palette, found under the Window>Histogram menu, generates a live histogram and enables you to see the changes you make as you work.

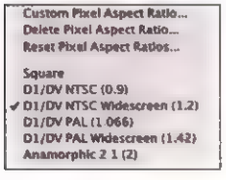
### 5 MATCH COLOUR
The Match Colour feature, under the Image>Adjustments menu, enables you to match the colour scheme of one image to another, helping you to achieve consistency between shots taken at different times of the day.



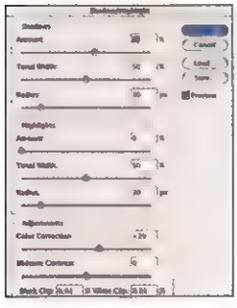

### 6 FILTER GALLERY
The Filter menu has been updated in Photoshop CS and now features a Filter Gallery in which you can apply filters on top of one another using a layer-esque stacking dialog. You can rearrange the order as you see fit, and the live preview updates accordingly.



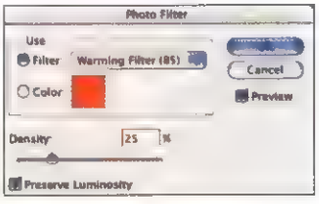
### 7 PIXEL ASPECT RATIO
One for DV artists and DVD authors, the Pixel Aspect ratio correction tool under the Image menu enables you to view non-square pixel documents as they'd appear on an external video monitor. In addition, you can now preview title-safe areas in Photoshop – handy for creating DVD menus and so on.




### 8 SHADOW/HIGHLIGHT
Found under the Image>Adjustments menu, the new Shadow/Highlight tool enables you to quickly correct under- or overexposed images.



### 9 PHOTO FILTER
The Photo Filter tool isn't actually a filter, more an image-adjustment tool. Residing in the Image>Adjustments menu, it replicates the effect of a traditional photographic lens filter. Again, digital photographers will find this feature particularly useful.




### 10 FILE BROWSER
The heavily tweaked File Browser is now more of an all-out image-management tool. New features include the ability to customise thumbnail sizes, add searchable keywords and perform batch operations from the File Browser.

### 11 CROP AND STRAIGHTEN
Found in the File>Automate menu, the Crop and Straighten tool is great for those often scanning in more than one image at a time. It automatically detects the edges of your image and places them into individual documents.

### 12 PHOTOMERGE
Photomerge is Photoshop's new tool for creating panoramic images. Found in the Automate menu, it features a simple and easy-to-see dialog that enables you to stitch images together.

# Essential shortcuts
Photoshop CS' keyboard shortcuts are now user-definable. But, if you want to stick with the default, here are the key commands. Remember, if you're on a PC, use Ctrl instead of Cmd, and Alt instead of Opt.

| COMMANDS AND DIALOGS | |
|---|---|
| Free Transform | Cmd+T |
| Transform Again | Shift+Cmd+T |
| Levels | Cmd+L |
| Auto Levels | Shift+Cmd+L |
| Auto Contrast | Opt+Shift+Cmd+L |
| Auto Color | Shift+Cmd+B |
| Curves | Cmd+M |
| Color Balance | Cmd+B |
| Hue/Saturation | Cmd+U |
| Desaturate | Shift+Cmd+U |
| Invert | Cmd+I |
| New Layer | Shift+Cmd+N |
| New Layer via Copy | Cmd+J |
| New Layer via Cut | Shift+Cmd+J |
| Last Filter | Cmd+F |
| Extract | Opt+Cmd+X |
| Liquify | Shift+Cmd+X |
| Pattern Maker | Opt+Shift+Cmd+X |
| Proof Colours | Cmd+Y |
| Gamut Warning | Shift+Cmd+Y |
| Zoom In | Cmd++ |
| Zoom Out | Cmd+- |
| Fit on Screen | Cmd+0 |
| Actual Pixels | Opt+Cmd+0 |
| Rulers | Cmd+R |
| Snap | Shift+Cmd+R |
| Lock Guides | Opt+Cmd+; |

| TOOLS | |
|---|---|
| Rectangular Marquee Tool | M |
| Elliptical Marquee Tool | M |
| Move Tool | V |
| Lasso Tool | L |
| Polygonal Lasso Tool | L |
| Magnetic Lasso Tool | L |
| Magic Wand Tool | W |
| Crop Tool | C |
| Slice Tool | K |
| Slice Select Tool | K |
| Healing Brush Tool | J |
| Patch Tool | J |
| Color Replacement Tool | J |
| Brush Tool | B |
| Pencil Tool | B |
| Clone Stamp Tool | S |
| Pattern Stamp Tool | S |
| History Brush Tool | Y |
| Art History Brush | <None> |
| Eraser Tool | E |
| Background Eraser Tool | E |
| Magic Eraser Tool | E |
| Gradient Tool | G |
| Paint Bucket Tool | G |
| Blur Tool | R |
| Sharpen Tool | R |
| Smudge Tool | R |
| Dodge Tool | O |
| Burn Tool | O |
| Sponge Tool | O |
| Path Selection Tool | A |
| Direct Selection Tool | A |
| Horizontal Type Tool | T |
| Vertical Type Tool | T |
| Horizontal Type Mask Tool | T |
| Vertical Type Mask Tool | T |
| Pen Tool | P |
| Freeform Pen Tool | P |
| Rectangle Tool | U |
| Rounded Rectangle Tool | U |
| Ellipse Tool | U |
| Polygon Tool | U |
| Line Tool | U |
| Custom Shape Tool | U |
| Notes Tool | N |
| Audio Annotation Tool | N |
| Eyedropper Tool | I |
| Color Sampler Tool | I |
| Measure Tool | I |
| Hand Tool | H |
| Zoom Tool | Z |
| Default Foreground/Background Colors | D |
| Switch Foreground/Background Colors | X |
| Toggle Standard/Quick Mask Modes | Q |
| Toggle Screen Modes | F |
| Toggle Preserve Transparency | / |
| Decrease Brush Size | [ |
| Increase Brush Size | ] |
| Decrease Brush Hardness | { |
| Increase Brush Hardness | } |
| Previous Brush | , |
| Next Brush | . |
| First Brush | < |
| Last Brush | > |

# Illustrator CS
The essential tool keyboard shortcuts for Photoshop's vector friend. All the shortcuts are editable.

| | | | | | |
|---|---|---|---|---|---|
| Selection | V | Rectangle | M | Mesh | U |
| Direct Selection | A | Ellipse | L | Gradient | G |
| Magic Wand | Y | Paintbrush | B | Eyedropper | I |
| Lasso | Q | Pencil | N | Paint Bucket | K |
| Pen | P | Rotate | R | Slice | Shift+K |
| Add Anchor Point | = | Reflect | O | Scissors | C |
| Delete Anchor Point | - | Scale | S | Hand | H |
| Convert Anchor Point | Shift+C | Warp | Shift+R | Zoom | Z |
| | | Free Transform | E | Toggle Fill/Stroke | X |
| Type | T | Symbol Sprayer | Shift+S | Swap Fill/Stroke | Shift+X |
| Line Segment | \ | Column Graph | J | | |

# Part 1: The figure

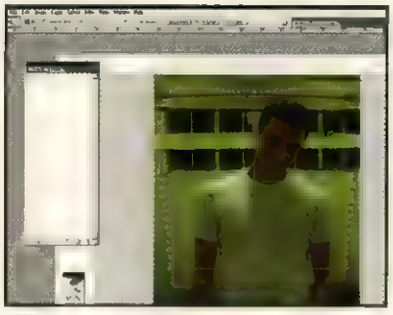
## Using a photo as the basis of the illo, set up a grid, base colours and facial features to construct the face

### CHARITY SHOPS

"I've found that the more I collect the more varied my work becomes," says Ray Smith. "Inspiration can be gained from a variety of sources, and the fun comes from combining very different influences within one image. I'm glad to say that years trawling through charity shops do begin to pay off eventually."

### COPYRIGHT

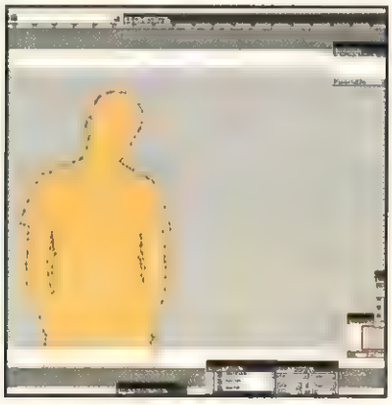
The bees are based loosely on a photograph found in a really old natural history book. These sort of books are great as the alternative is catching a bee and making it pose for you! A good stock of reference material is essential for any illustrator but should always be used carefully, paying attention to copyright – if in doubt go to www.dacs.co.uk



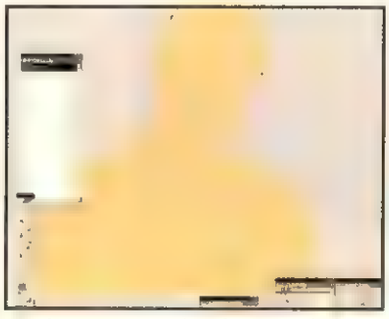
1 Set up your canvas in Photoshop CS via the File menu, making sure the resolution is set at 300dpi RGB. Mark the boundaries of your canvas with guides. It's useful to then increase you canvas size and use the guides to set up a white frame on a new layer. Divide a canvas into thirds using the guides; you can use this basic grid to judge the size a figure should be within a format. This tutorial starts with reference shot, which will be the basis of the main figure in the image.

2 Eliminate the background to isolate the model. Making a path using the Pen tool will give you an accurate tracing. This can be time-consuming but it's worth it, because this layer will be used to inform the rest of the work you do on the figure. You can then make the path a selection using the Paths palette and make a separate layer (Layer Via Copy). By choosing Copy rather than Cut, your original reference shot is left untouched. You will need to refer back to this layer as you construct the figure.

3 The original photograph is a bit dark, so use curves to perk it up a bit; they're really useful in situations like this. By carefully adjusting your work (Image> Adjustments> Curves), you can lighten photographs without bleaching them out completely.

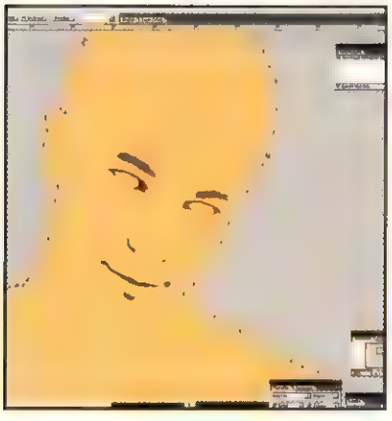


4 Once the reference is usable, create a new layer and fill the path you've just made (using the Path palette) to give a basic flesh tone. This colour may change along the way, but it gives you a base colour to work with for the moment.



5 Start incorporating basic features on the face. Have your reference either showing or as a top layer you can easily turn on and off. At such an early stage, this original reference is essential. A fairly small brush size is a good idea – you need a high degree of accuracy in your drawing. Working in a dark grey for these main shadows gives you a strong starting point on which to build, and applying the Multiply filter to the layer will blend the line with the base colour

6 Use the same method to construct the rest of the face. Creating a different layer for every component means you can easily add or take away an element if needed. The most important tool here is the opacity adjustment in the Layers menu. It's worth spending some time experimenting with the intensity of each layer to get the desired combination. You are basically building the face in shadow and midtones, using grey and the Multiply filter to blend



7 Use a pure white for highlights, and again adjust intensity with the master opacity adjustment in the Layer palette. Around 10 per cent is sufficient

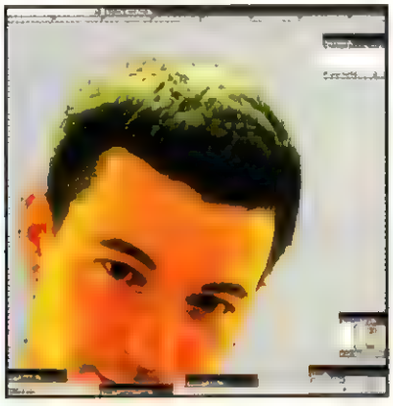
8 Now you can add further facial details, adjusting opacity along the way. At this stage, you can generally be a little looser in your brushwork – this will help add movement to the face.

9 Use a pink/red, adding warm areas to the mouth, ears and nose. A fairly large brush size is a good idea here. Accuracy is not important; you just need to lay down the main areas of colour. You'll find the Colourburn filter is useful to blend the brighter tones with the base flesh tone. The colour will be too intense at 100 per cent, so again adjust the opacity until the areas sit nicely on the face.

## DYNAMIC BRUSHES

You can use the Brushes palette to great effect when creating such elements as hair. Use the Shape and Color Dynamics settings (located down the right-hand side of the Brushes palette) to add jitter and so on to your brush strokes for an appropriately erratic hair like effect.

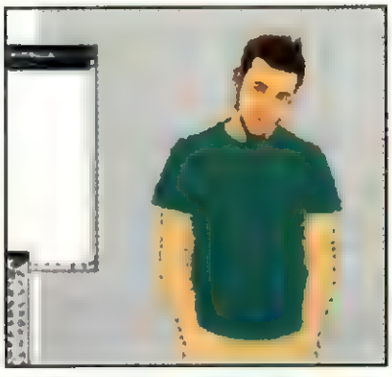
**10** Still using grey and white at various opacities, you can now build up the remaining features. Feel free to add details such as freckles. Use bold brush work to illustrate large, light areas on the face.



**11** To create a base colour on which to grow some hair, you'll need to return to your reference shot. From this layer, use the Magic Wand to select the basic shape of the model's hair

**12** On a separate layer, fill the selection with the Brush tool or Paint Bucket. Now fill in the remaining section of hair in the same way. The light source in the reference is above the model, so use a lighter brown. It's not important that this is overly neat; this is just a foundation to use when you add more hair and want to exaggerate/alter the style.

**13** On a separate layer, use a small brush to draw the rest of the hair with pretty random brushwork. To create depth, use various opacity settings within the Brush menu. You might find it easier to create this sort of brushwork slightly larger than you need it to be. Making random marks is easier on a larger scale – you get a better idea of what you're doing and it can be physically easier when using a mouse. You can then simply reduce the hair to fit the head when you're done. Use multiple layers when creating the hair to create a little depth.

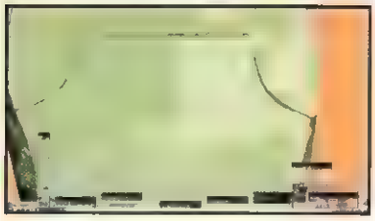


**14** Although the figure will be wearing a hooded top in the final illustration, still block in the main bulk of his T-shirt (as part of it is still seen). The shape will be useful as a guide when creating said top. On the layer containing the original reference, use the Magic Wand to select the T-shirt and fill the selection with the Brush tool on a new layer.

**15** The hooded top is made using various shades of the green shown above. Keeping a certain degree of freeness here can contrast nicely with other, tighter areas within the figure. Use a large brush to block in the main areas on the hooded top – add details such as stripes, strings and pockets in much that same way, but with a smaller brush. You may need to use your original reference as a guide here, particularly with regards to light. ›

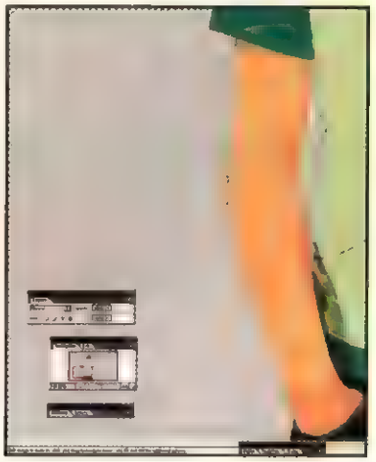
# Part 2: The details

## Creating texture and contrast, adding the cone structures, flowers and bees



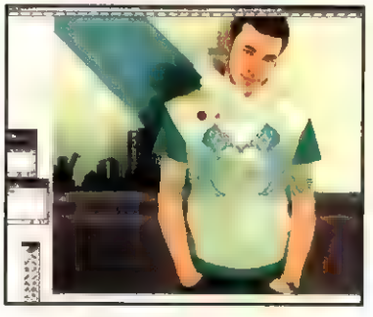
16 You can add the finer detail of the stitching using Illustrator. However, before leaving Photoshop, use the Pen tool to create a path following the hooded top's pocket. You can then export this to Illustrator (File>Export>Paths To Illustrator). Within Illustrator, set the path at 2pt in the Stroke palette. You can now check the Dashed Line option and set it at 4pt. Saved within Illustrator, import the stroked path back into Photoshop via File>place. As the file is based on your original Photoshop path, it should just lay itself over that path on its own layer. Using Illustrator CS, it creates a copy of your original Photoshop path, so you get to keep the path as a separate file, which is useful.

17 Creating a variety of textures in your figure is essential. The hooded top has a fairly soft feel to it, which can be contrasted in other areas. The figure's jeans are a good example Select the layer containing the original reference photograph and, using the Rectangular Marquee tool, isolate the model's jeans. Create a new layer via Copy<Right-click Selection>Create Layer Via Copy Desaturate this layer using Image>Adjustments>Desaturate. Apply maximum brightness and contrast (Image>Adjust>Brightness and Contrast) to the layer. Select a suitable blue, using the Colorise option to add colour. Select Image>Adjustment> Hue and Saturation, then check the Colorise box. Experiment with the sliders until you get the desired intensity. Venture too high on the brightness control, though, and you could lose the nice texture you've just created, so be prudent. Use the original path to create a selection (Path palette) and delete the unwanted areas outside the figure's boundary



18 Keep the detail on the rest of the body to a minimum to focus the viewer's attention on the figure's face. Use the same combination of grey brushstrokes and the Multiply filter as on the face to add detail to the arms. By using the original path as a selection, you can make sure that your brushwork remains inside the boundaries of the figure.

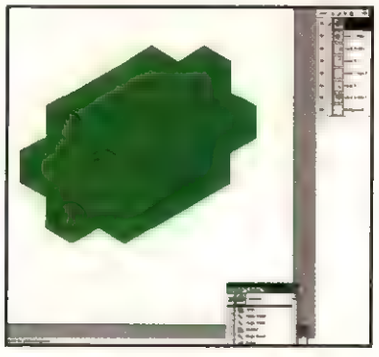
20 Flat colour is often all that's needed here. The figure holds a lot of detail, as will the rest of the image, so it's a good idea to offset this with a simple background. However, you can create a dynamic within the image using diagonal strips of colour



22 By applying dark grey to areas of the image using a large brush and fairly random brush strokes, you begin to add more depth to the image Linear or Color Burn filters give a deep, rich effect. Use the master opacity to lighten these areas if they become too dark. Horizontal lines can also be added to help the sense of perspective

19 The pattern on the figure's hooded top is based on a Victorian stencil. Combining various patterns and textures can add richness to your images. Using the Magic Wand, select the pattern and then, on a new layer, stroke the selection. The stroke thickness is up to you, and using Photoshop CS you can now stroke higher than the previous limit of 16 pixels. We created the lettering in much the same way, using a font as a source

21 Now to contrast the image's natural and ornate elements with rougher, graphic elements – like these tower blocks and a crane. The scene is built from two photos taken on a train. The originals were pretty blurred on account of motion and a mucky train window. However, by desaturating the original photographs and applying maximum brightness and contrast (Image>Adjust>Brightness and Contrast), you get a nice gritty effect

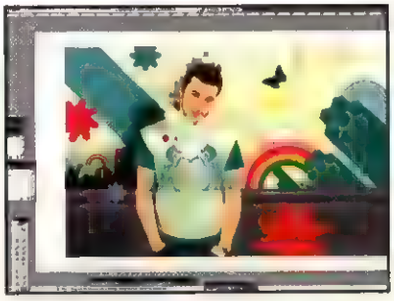


23 To create these cone structures – they're actually based on some nanotechnology diagrams – use paths. To create the rainbows, use the Stroke feature (Edit>Stroke) on several circular selections. Keep your options open using different layers for each colour.

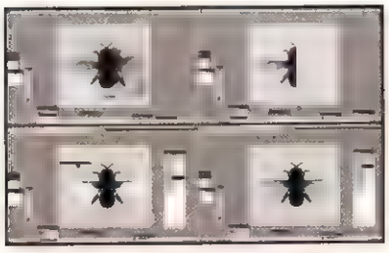
**24** To add a little more excitement to the background's flat colour, bring in contrasting patterns and textures. The cloud formations here are traced from Japanese decorative patterns, scanned and imported into the main document by dragging and dropping. You can add colour to the clouds using the Colorise option within Hue and Saturation. Use the blue featured in the main image as a basis for this, but leave some clouds greyscale. As the drawings are being used as background elements, use them at low opacities so they don't dominate. Control this via the Layers palette. Use the same process for the blue swirl placed in the top-left of the image; this was also sourced from Japanese decorative art.

**25** The flowers are constructed from the existing cone structures in the background. In a separate file, arrange the cone structures in a cross formation on one layer. You can then duplicate and transform this layer in size by 70 per cent (Edit>Transform>Scale).

**26** Now you need to rotate the resulting formation (Edit>Transform). Note that by simultaneously holding down the Shift key, the rotation occurs in 15-degree increments. Confirm the transformation after one 15-degree turn. You can complete the flowers by repeating the process. In theory, you could go on forever, but the flowers here consist of five rotated duplicates.



**27** Drag and drop the flower formation into the main document. Duplicate the layer and size each flower. Use the Colorise option within Hue and Saturation to give each flower a different colour (Image>Adjustments>Hue and Saturation).



**28** The bees are based on a photograph from an ancient natural history book. It's often a good idea to slightly blur any scanned images, because the print methods used can cause trouble when applying contrast. You can do this in the Filters menu (Filter>Blur>Gaussian Blur). Zoom right in on the preview; the idea is to blur just enough to get rid of the dots that make up the printed image.

**29** Using the Pen tool, draw the outline of half of the bee using the original as a simple guide, then turn the resulting path into a selection using the Path palette. Right-clicking the selection, you can now make a new layer (Via Copy).

**30** Duplicate this layer (right-click the layer and select Duplicate Layer), then flip the result horizontally (Edit>Transform>Flip Horizontal) and join the halves. In the Layers menu, link the two layers and merge (Layers>Merge Linked) to create a single layer.

**31** Use brightness and contrast to reduce the bee to its most graphic form. Then, using the Magic Wand with the Contiguous box ticked, select the bee. You can now easily delete the Victorian pattern from unwanted areas. Add colour and pattern on separate layers; it's sensible to use guides for symmetrical creations like this, so you can place features centrally.

## The final step

**32** Before flattening the image, delete the white frame. Now flatten the image, use the Rectangular Marquee and crop your guides (Image>Crop). You can now convert your image to CMYK

**Illustration:** twelveten **[w]** www.twelveten.com

# Preparing elements in Photoshop CS

## Explore the new features in *Photoshop* by creating a number of elements for use in our magic-trick project…

Having given you a taster of the new features in the *Creative Suite* in the previous section, we now take you into the tutorial proper. We start by preparing graphics and a logo in *Photoshop CS*, which could be used later in conjunction with other graphics packages, such as InDesign and GoLive. This section gets you working with the new Version Cue feature, the Histogram and Layer Comps palettes, and shows you how to run live type along a vector path. ›

Expertise for the entire magic-trick project is provided by A[illegible] and author with a [illegible] computer a[illegible] trainer and an Adobe Certified Expert. You can contact him at [illegible]@dabbsnet.com and visit his Website at [w] www.dabbsnet.com

All the components needed fo[illegible] on the cover CD. Navigate through the follow[illegible] on disc 2: tutorials [illegible] preparingelements.tif[illegible]

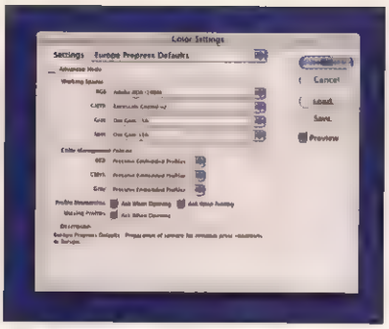
# Part 1: Setting up

## Establish default colour management settings and enable Version Cue access from *Photoshop CS*...

### Colour management

*Creative Suite* at least shares the same colour management engine throughout. It's one of the benefits of releasing several design programs at the same time. It's important, then, to ensure each program uses the same colour management settings. Using the Europe Prepress Defaults is not itself a guarantee of colour management success, but we'll use this setting across the project here for reasons of consistency.

**1** Launch *Photoshop CS* and wait for the Welcome Screen to appear. You can use this screen if you want to find information on how to use *Photoshop*, but for now just click on the Close button



**2** Open the Colour Settings dialog window. On the Mac, you'll find it under the Photoshop menu; in Windows, it's under the Edit menu. From the Settings pop-up, choose Europe Prepress Defaults and click OK

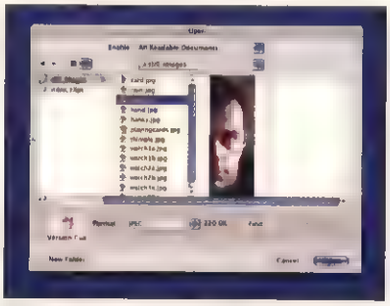
**3** Open *Photoshop's* program preferences. On the Mac, it's under the Photoshop menu; in Windows, it's under the Edit menu. In the File Handling section, add a tick next to 'Enable Version Cue Workgroup File Management'. Then click OK

# Part 2: Preparing the face graphic

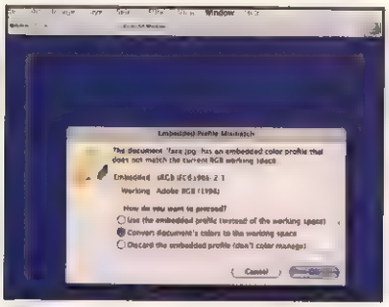
## Crop and cut out half a face in preparation for saving as multiple versions to Version Cue...

### Preferences shortcut

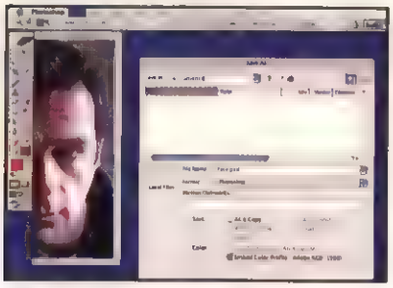
A quick way to access *Photoshop's* program preferences instead of hunting under menus is simply to type the keyboard shortcut Command-K (Mac) or Ctrl-K (Windows). Once the Preferences window is open, hold down the Command (Mac) or Ctrl (Windows) key and type a number 1 to 9 to skip between the nine sections. The File Handling section, for example, is Command-2 (Mac) or Ctrl-2 (Windows).



**1** Choose Open from the File menu and locate the Tutorials\preparingelementsinphotoshop folder on your CD, which contains the source files for this project. Within this folder, navigate to the 'still_images' sub-folder and double-click on face.jpg to open it

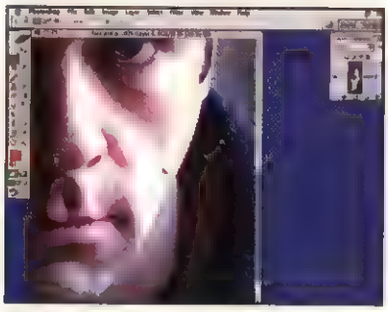


**2** All the images in this folder were captured with a digital camera and have an sRGB colour profile embedded. *Photoshop* will prompt you with an Embedded Profile Mismatch message. Select the option which reads 'Convert document's colours to the working space'. Then click OK.



**3** With the image now open, choose Save As from the File menu and click on the Version Cue button. Then double-click on your computer name in the list and navigate to your project folder. We suggest you call this folder 'My Magic Project'. Save the image as a *Photoshop* file in your Documents sub-folder

**4** Begin work on this single-layer image by unlocking its transparency attribute. You can do this quickly by opening the Layers palette from the Window menu and double-clicking on the Background layer thumbnail. When the New Layer dialog window appears, just click OK.



**5** Switch to the Lasso tool in the Tools palette and trace carefully around the outline of the face in the image. You can use the Magnetic Lasso if you prefer, or trace-build the selection area progressively with the normal Lasso by holding down the Shift key

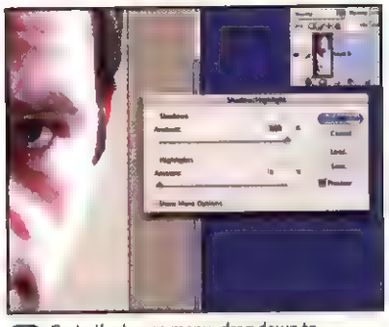
**6** Type Command-Shift-I (Mac) or Ctrl-Shift-I (Windows) to invert the selection, and tap the Backspace key to delete the background. Switch to the Crop tool and crop into a smaller area – we only want forehead to chin

# Part 3: Saving versions

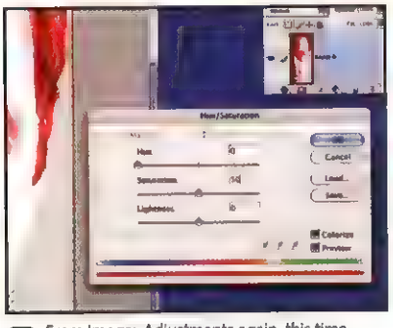
Version Cue records snapshots of your image edits as you work, enabling you to return to them later...

### Profile mismatch

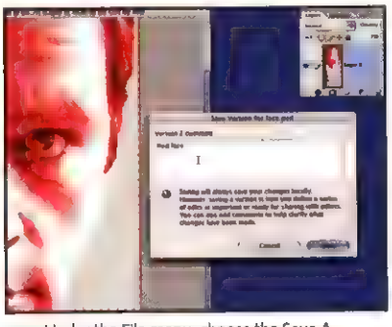
Since all the still image source files for this project were captured with a digital camera you'll see an Embedded Profile Mismatch message every time you open one with *Photoshop* now that you've set up the colour management defaults. Every time you see this message in the project: always choose the 'Convert document's colours to the working space' option before clicking OK to continue.



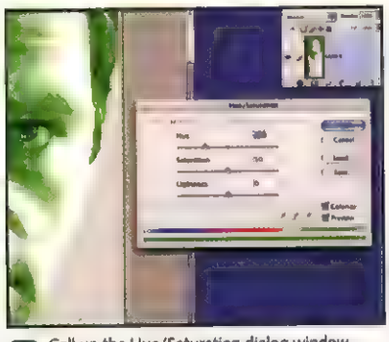
1 Go to the Image menu, drag down to Adjustments and choose *Photoshop's* new Shadow/Highlight command. Drag the Shadows Amount slider all the way to 100 per cent to reveal as much of the shadows as possible. Click OK.



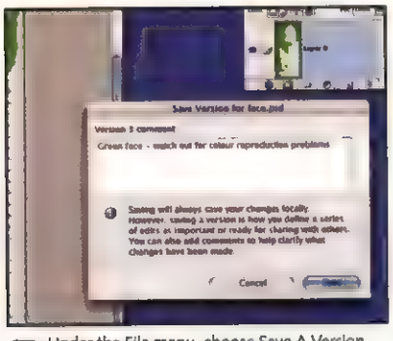
2 From Image>Adjustments again, this time choose Hue/Saturation. Add a tick next to the Colourise option and apply the following slider settings: Hue 0, Saturation 50, Lightness 0. Click OK to accept these settings.



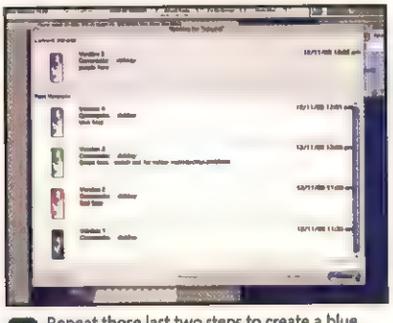
3 Under the File menu, choose the Save A Version command. In the dialog window that appears, give this version a little descriptive comment and click Save. The comment isn't essential, but you may find it helpful later.



4 Call up the Hue/Saturation dialog window again by typing the shortcut Command-U (Mac) or Ctrl-U (Windows). Tick Colourise as before and apply these settings: Hue 100, Saturation 50, Lightness 0. Click OK to accept.



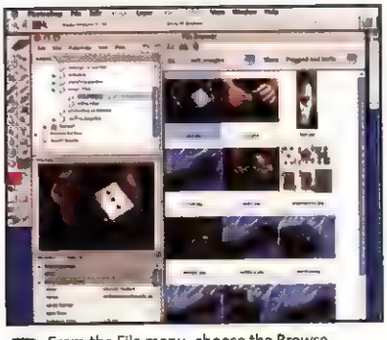
5 Under the File menu, choose Save A Version again. Note that it will automatically be labelled 'Version 3'. As before, type in a brief descriptive comment to help you identify it later, and click Save.



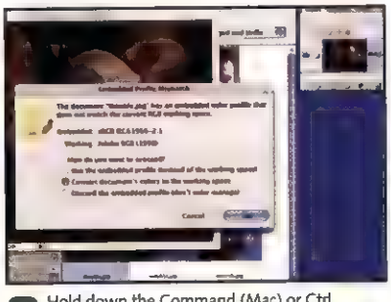
6 Repeat those last two steps to create a blue face (Hue 220) and purple face (Hue 250), saving each as a new version in turn. Finally, choose the Versions command under the File menu to view a thumbnail list of the versions you've saved Click Done to close, then save and close the image.

# Part 4: Using the Histogram palette

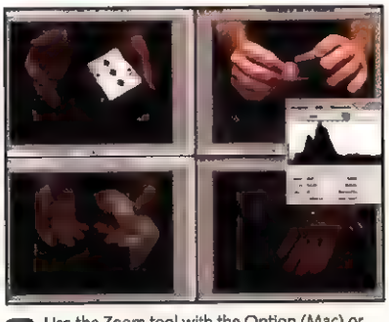
Keep the new style Histogram palette on screen so you can compare image content as you adjust it...



1 From the File menu, choose the Browse command to open *Photoshop's* new File Browser. Use the File Browser to navigate to the still_images sub-folder once again, which is inside your prepareelementsinphotoshop folder.



2 Hold down the Command (Mac) or Ctrl (Windows) key and click on these image thumbnails. card.jpg, coin.jpg, hanky.jpg and thimble.jpg With the four files selected, double-click on one to open them together. At each Embedded Profile Mismatch prompt, use the 'Convert...' option.

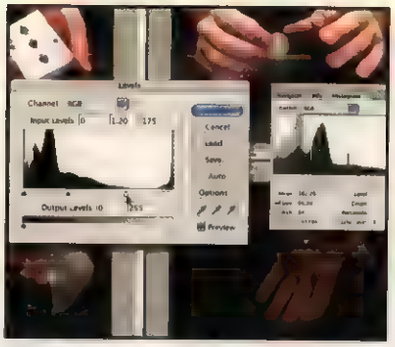


3 Use the Zoom tool with the Option (Mac) or Alt (Windows) key in each window to zoom out and obtain a better view. Use the Tile command under the Window>Arrange menu to put the windows side by side, and open the Histogram palette from the Window menu ›

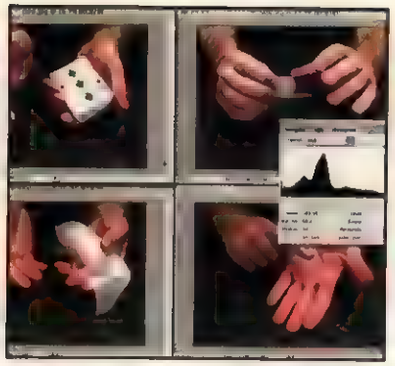
# Using the Histogram palette continued...

### Photoshop native format

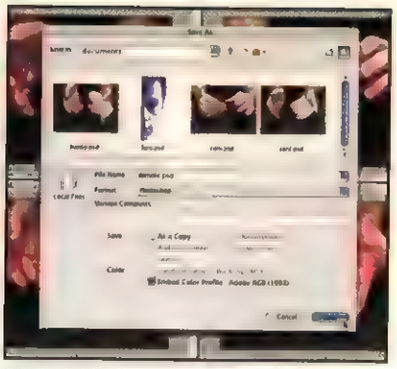
To demonstrate file integration between the *Creative Suite* programs, all the images you create with *Photoshop* in this project will be saved in *Photoshop's* own native file format. The other *Creative Suite* programs, most notably *InDesign CS*, will be able to use these files straight away without forcing you to convert them to traditional TIFF EPS or even back to JPEG.



**4** Click in the coin.jpg window and study the histogram shape. Now click in the card jpg window and call up the Levels dialog window by typing Command-L (Mac) or Ctrl-L (Windows) Drag the highlight slider towards the left as shown, watching the effect on the Histogram palette.



**5** The aim is to match the general shape of the coin.jpg image's histogram. Click OK and repeat for hanky.jpg and thimble jpg. Whereas before the coin.jpg image looked very different from the others, all four now look similar



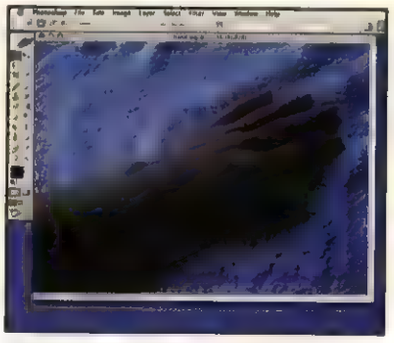
**6** To finish off, save each of the four images one by one to Version Cue. Make sure each image is saved in *Photoshop* format (not their original JPEG format) with the Embed Colour Profile option ticked by default

# Part 5: Making more adjustments

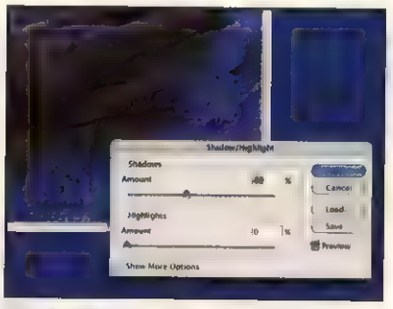
## Revisit Shadow/Highlight for revealing detail hidden in dark areas and try out the new Photo Filters too...

### Shadow/Highlight

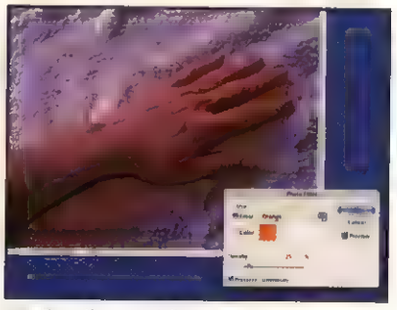
The new Shadow/Highlight control in *Photoshop CS* is principally intended for salvaging photos which suffer from very dark or very bright areas without sending the unaffected areas of the image to the same extreme. In this part of the project, we use it for revealing detail in shadows, thus compensating for poor unidirectional lighting. Correctly illuminated studio photography should never need Shadow/Highlight correction in this fashion.



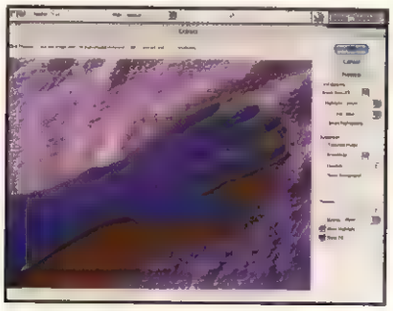
**1** Navigate to the folder called Tutorials\ preparingelementsinphotoshopcs on the CD and open the hand.jpg image. This is an unfortunate photo in terms of colour and general lighting



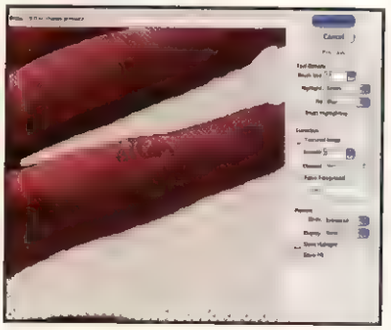
**2** Go to the Image menu, drag down to the Adjustments sub-menu and choose Shadow/ Highlight. As before, we'll use this new feature to reveal detail in the shadows, but this time, drag the Shadows Amount slider to the left. About 40 per cent should be enough



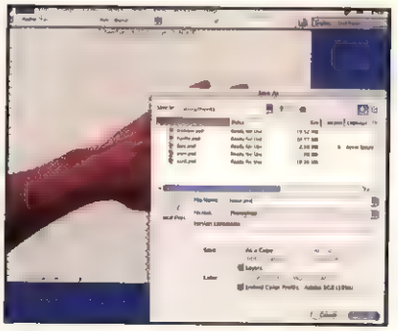
**3** From the same Adjustments sub-menu, apply the Auto Levels command to warm up the colour. To warm things up further, choose the new Photo Filter command, again under Adjustments. Apply a warm filter such as Orange at 25 per cent Density and click OK.



**4** Choose Extract from the Filter menu. Within the Extract window, use the Edge Highlighter and Paint Bucket tools to trace around and fill the hand respectively as shown. For detailed instructions on the Extract filter, consult Photoshop CS Help.



**5** Click on the Preview button. Zoom closer into the image and use the Cleanup and Edge Touchup tools to smooth out the edges of the hand Hold down the Spacebar and drag in order to scroll around the image as you work on it.



**6** Once you're reasonably happy with the cut-out, click OK to accept the Extract filter Choose Save As under the File menu and save the image to your Version Cue project in *Photoshop* format.

# Part 6: Cropping watches

Crop, enhance and extract images of wristwatches ready for use later in the project...

### Extract filter

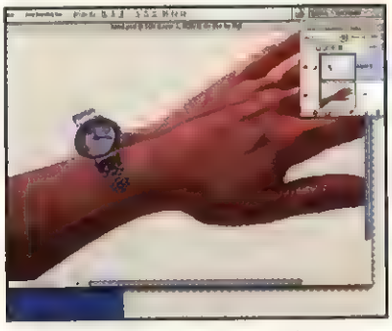
Several images in this project need to be prepared as cut-outs. Here, we've used the Lasso tool in one instance and the Extract filter several times. The Extract filter has its faults but comes free with *Photoshop* and does the job. If you own a third-party cut-out plug-in or program, you might want to use that instead. Just make sure the cut-out and its transparent background are saved to your Version Cue project in *Photoshop* format when you've finished.

1 Using the File Browser or any other method you prefer, go back to the same folder on your CD and open watch1a.jpg. Crop closer around the wristwatch area using the Crop tool and double-click inside the crop area to accept.

2 Apply various enhancements to the cropped image just as you did in the earlier tutorial. You may wish to start with Shadow/Highlight, followed by Levels adjustment and a warm Photo Filter. The aim is to enhance the watch, not match the skin tones.

3 Once again, we want to produce a cut-out image. So call up the Extract window from the Filter menu, trace around the watch area with the Edge Highlighter tool and fill it with the Paint Bucket tool as shown.

4 Click Preview and tidy up the cut-out with the Cleanup and Edge Touchup tools as before. Click OK when you've finished, which returns you to the main image window showing the watch over a transparent background



5 Make sure the hand.psd image is also open. Using the Move tool, drag and drop the watch from the watch1a.jpg window to the hand.psd window. This automatically creates a transparent layer for the watch in the latter window.

6 Under the Edit menu, drag down to Transform and choose Rotate from the sub-menu. Rotate the watch and move it so that it sits in a natural-looking position over the wrist in the layer below. Double-click to accept the transform adjustment.

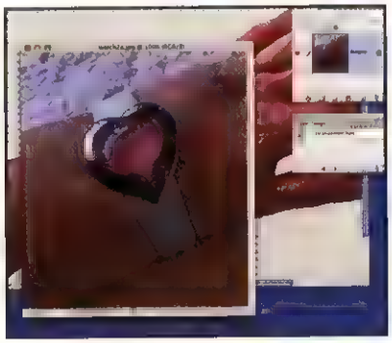
# Part 7: Using the Layer Comps palette

Learn how to record simple layer comps and use them for saving multiple iterations of a layered image...

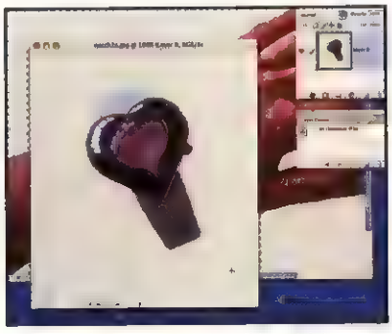
### Basic layer comps

The layer comps created in this project are very basic and only serve as a demonstration of the principle. Consider the many other ways in which you could use this new feature. For example, at the end of this tutorial you design a text logo: you could use multiple layers to design the logo in multiple languages, then conveniently grab each language layer combination as a layer comp for easy recall. Similarly, you could experiment on an image with various layer adjustments, then use layer comps to switch between them instead of having to show and hide each layer every time.

1 With your hand-and-watch layered cut-out image still open, call up the Layer Comps palette from the Window menu. Click on the Create A New Layer Comp button at the bottom of the palette and give it a name (watch 1) and descriptive comment. Click OK to close



2 Again, navigate to your source files on the CD and open watch2a.jpg. As before, crop into the watch area and apply some colour adjustments to improve its appearance.

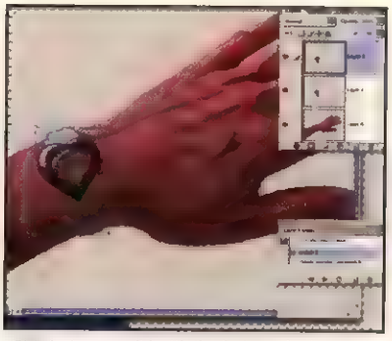


3 As before, we want to turn this watch into a cut-out, so repeat the Extract filter sequence that you followed earlier. This leaves you with a cut-out version of this second watch, ready for copying over to the hand.psd window. ›

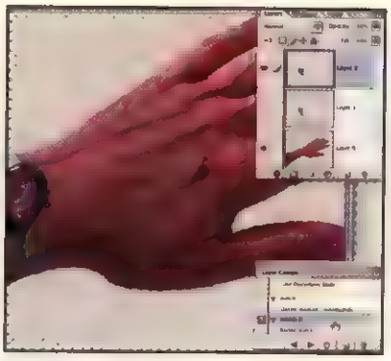
# Using the Layer Comps palette continued...

### File browser

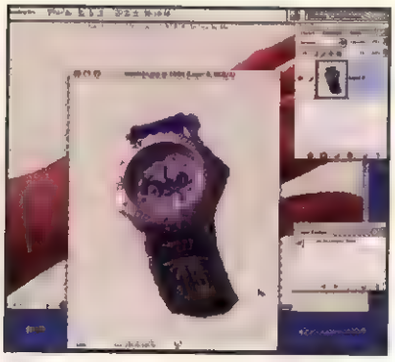
The new file browser in *Photoshop CS* is worth investigating before charging ahead with the project. As well as showing you image thumbnails, you can use the browser to add keywords to images which can then be used for file searches. Selected files can be opened with a double-click, or by typing Command-O (Mac) or Ctrl-O (Windows), or by clicking on File in the browser's mini menu bar and choosing the Open command



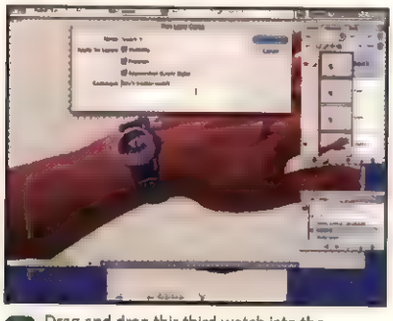
**4** Just as you did with the first watch, drag and drop this second watch into the hand.psd window using the Move tool. Use the Transform> Rotate (Edit menu) feature to put the new watch in the same position as the first one, albeit in its own new layer



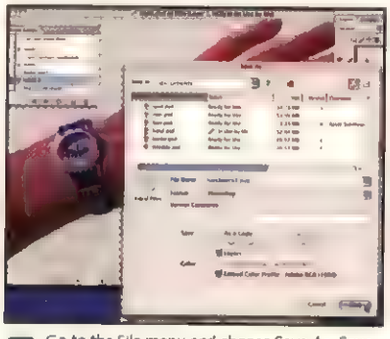
**5** Hide Layer 1 (the first watch) by clicking on the eye icon next to it in the Layers palette, leaving just the hand and the new watch in view. Add a new layer comp to the Layer Comps palette, giving it a name (watch 2) and descriptive comment.



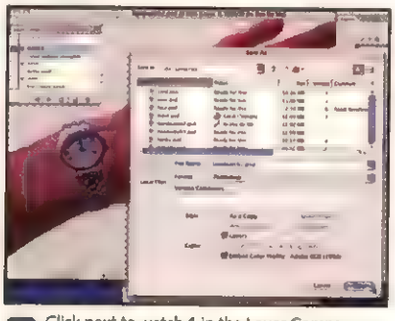
**6** Return to the source files once again, this time opening the image file 'watch3a.jpg'. As before, crop into the watch area, enhance the colours and turn it into a cut-out using the Extract filter



**7** Drag and drop this third watch into the hand.psd window and move it into position using the Transform feature. Hide Layer 2 (the second watch) and add a new layer comp to the Layer Comps palette, giving it a name (watch 3) and descriptive comment.



**8** Go to the File menu and choose Save As. Save the image in *Photoshop* format to your Version Cue project, but this time give it a new file name, handwatch3.psd, to distinguish it from the hand.psd original state.



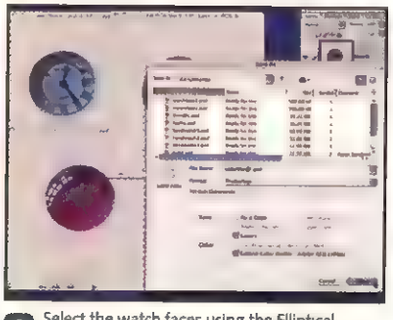
**9** Click next to watch 1 in the Layer Comps palette to call up the first watch layer view. Save it to your Version Cue project with the name 'handwatch1.psd'. Switch to the watch 2 layer comp and save this to your Version Cue project as 'handwatch2.psd'.

# Part 8: Preparing watch faces

Crop, enhance and extract individual watch faces for use later in the project...

**1** There's nothing new in the following set of tasks, but we need to prepare some more graphics for the project. Open watch1b.jpg, watch2b.jpg and watch3b.jpg from the source files on your cover CD.

**2** Using techniques learnt from earlier in the project, crop more closely into the watch faces and enhance their appearance for colour and clarity. Again, you'll find that the Shadow/Highlight feature saves you a lot of time here.



**3** Select the watch faces using the Elliptical Marquee tool, apply the Inverse command under the Select menu and erase the backgrounds by tapping the Backspace key. Save each of these three watch faces in *Photoshop* format to your Version Cue project as watchface1.psd and so on.

# Part 9: Running text along a path

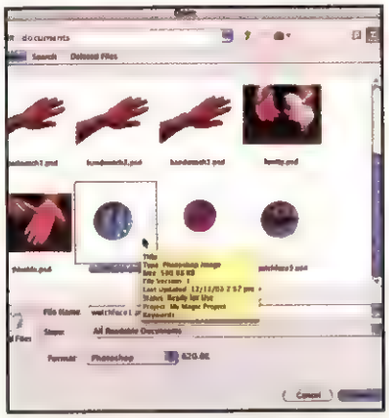
Create a basic logo by running live and re-editable text along a vector path around an image...

### Type path performance

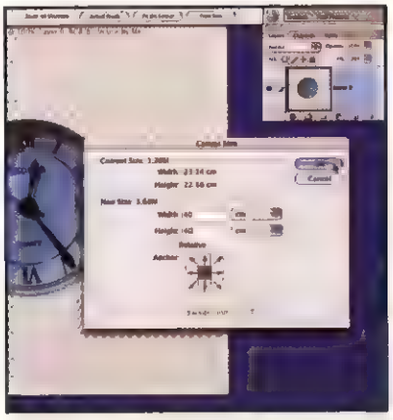
You will notice almost immediately one drawback of editing type on a vector path in *Photoshop CS*: everything slows down to a crawl. It's a welcome new feature to the program, but perhaps not quite the most sprightly in terms of performance. If you need to design type on a path in earnest, we recommend you try using the type-on-a-path features in *Illustrator CS* or *InDesign CS* instead, depending of course upon your workflow.

### Version Cue synchronisation

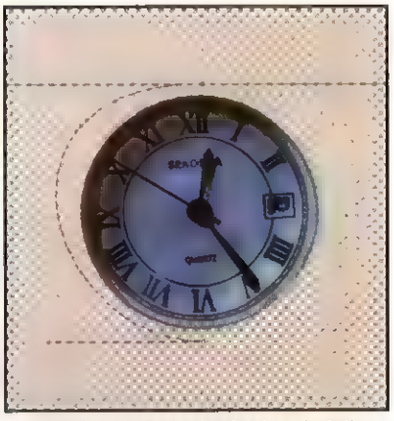
Remember to save all documents for this complete tutorial within the Documents folder of your Version Cue project. You can, of course, save locally or anywhere you like while you are working on a document, but you must always finish by saving it back to Version Cue before closing. If all documents are closed but the Version Cue file list reckons one of them is 'In Use By Me', select it in the list and apply the Synchronise command from the Project Tools pop-up (the red executive case button).



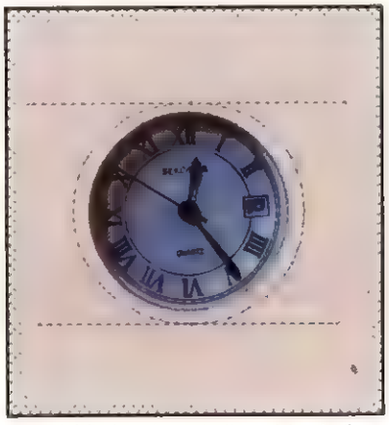
**1** Keep your newly created watchface1.psd image open, and close the others. If this image is not already open, open it now from your Version Cue project's Documents folder. Note that it's the traditional looking watch face we want.



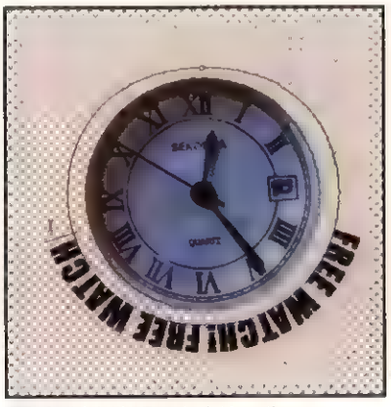
**2** Give yourself some extra working space around the watch face area by increasing the canvas size. Do this by choosing Canvas Size from the Image menu and roughly doubling the Width and Height values.



**3** Switch to the Pen tool and click on the Paths button in the Options bar. Click once under the watch face and drag to the left. Let go, then click above the watch face and drag to the right. You've created a curved path.



**4** Click back on the originating point under the watch face and drag to the left again. This completes the path in roughly the shape of a circle around the watch face.



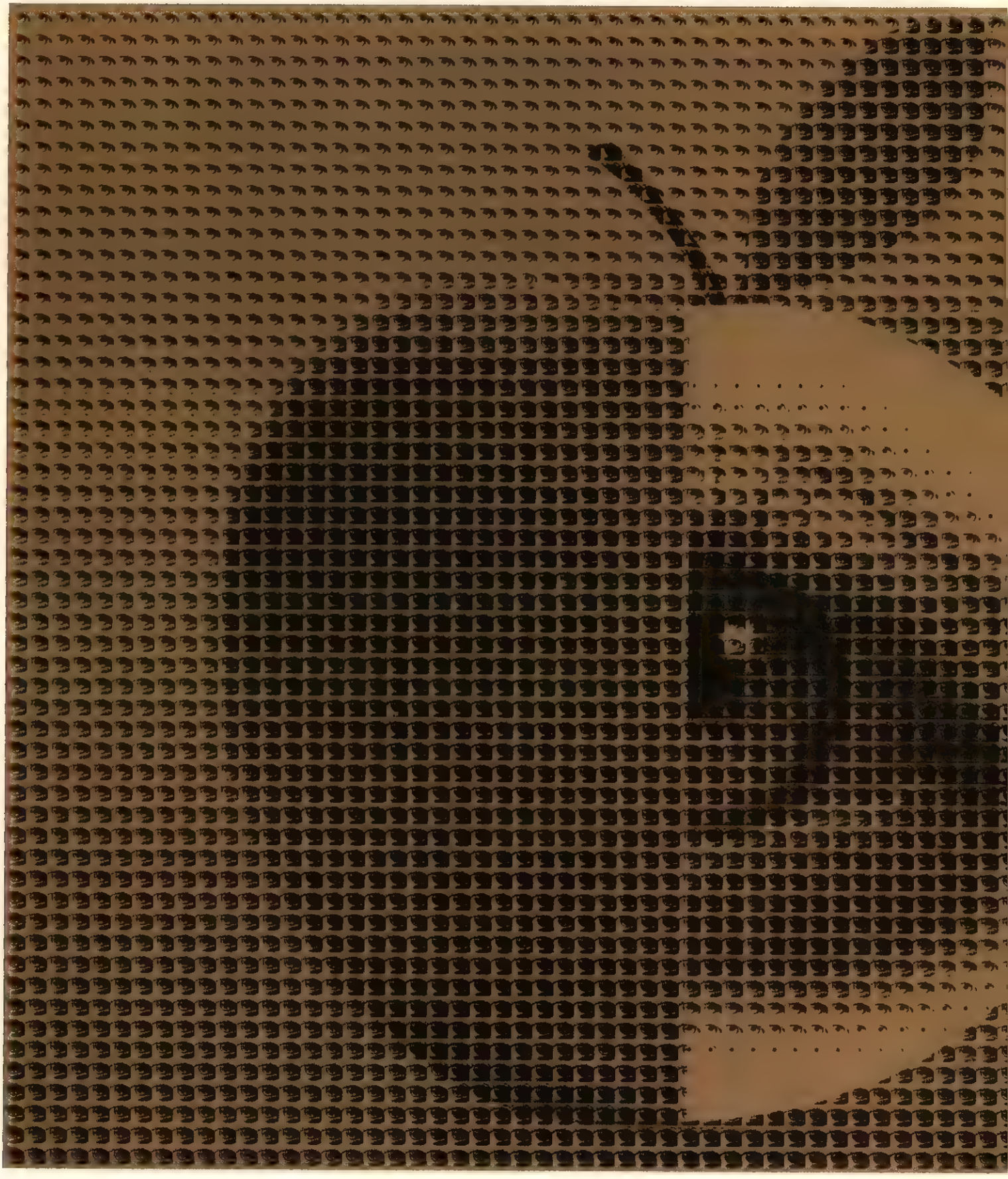

**5** Switch to the Type tool. Move the mouse cursor over the circular path and you'll notice that the cursor changes to indicate type-on-a-path handling. Click once on the path and type some text: FREE WATCH! FREE WATCH!

**6** Select the text by dragging over it with the Type tool. Adjust the font and type size using the controls in the Options bar. You want a fat sans serif face and a type size which will fill out the circle as shown.

**7** Click on the palette toggle button in the Options bar to call up the Character palette. Select half the text, click on the Colour patch in the Character palette and choose a deep red.

**8** Using the same technique, re-colour the other half of the text a strong blue. If necessary, switch to the Direct Selection tool and adjust the vector path so it's more circular.

**9** Complete the logo by opening the Layers palette from the Window menu and clicking on the Add A Layer Style button. Apply a Drop Shadow and Bevel And Emboss style to the text, and maybe a smooth bevel to the watch face layer too. Save the result as 'freewatch.psd'. ■



# 8

# Disc pages

We've crammed two CD-ROMs with stock photo images, plug-ins, trial versions and video tutorials. Here's what to expect when you insert your discs...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|---|---|
| **246** | Adobe Photoshop CS (trial version) |
| **246** | Your tutorial files on CD-ROM 2 |
| **247** | buZZ Simplifier 1.0 |
| **248** | Eye Candy 4000 (demo) |
| **248** | 55mm (demo) |
| **249** | 10 Photoshop plug-ins |
| **249** | Stock images from ImageSource |

# Adobe Photoshop CS

Adobe Photoshop is without doubt the most versatile tool that most creatives will ever touch. Get a feel for the program and its interface, with this trial version ...

Trial version

Photoshop has become the tool that no digital artist can live without. From its humble beginnings as a digital darkroom, the tool has been embraced by photographers, illustrators, digital artists and web designers alike. Photoshop's native document format, now supported by virtually every major application, provides a wealth of advantages, including multiple layers, opacity and blending mode support, and, in recent times, vector text and shapes.

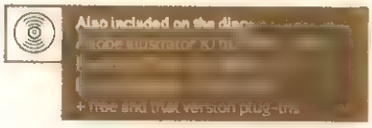
For illustrators and digital artists, Photoshop provides some excellent natural media and drawing tools, as well as stunning integration with Adobe Illustrator (a trial version of which is also included on this disc) – meaning you can switch between vector and bitmap editing with the minimum amount of fuss.

In fact, it remains true that you can drag and drop images from one application to another without losing valuable aspects such as opacity, layer masks and blending modes. For 3D artists, Photoshop is just as important – providing a wealth of tools for creating and editing textures, as well as a feature set enabling the 3D artist to confidently post-process a render. Web designers revel in the stunning Photoshop and ImageReady web-based features, which since being introduced in version 5.5 have become the industry standard for crunching graphics for online distribution.

Finally, with the introduction of InDesign CS, page layout artists have a solution enabling them to retain important Photoshop image elements such as transparency and blending modes, without flattening the image manually before export. It's certainly an impressive package, but most of us would still be unwilling to shell out £600 before giving the product a trial run. That's why we think this totally free trial version will be a great asset...

Photoshop's tools bring your visions to life whether you are creating a retro comic look (page 80)...

...or an art-deco style surreal portrait (page 56). Photoshop is versatile enough for any style.




## YOUR TUTORIAL FILES ON CD-ROM 2

Crammed on to CD-ROM 2 you'll find all the files you need to complete the tutorials featured in this issue and video instructions on using Photoshop's toolset

Throughout the pages of this publication you'll find references to handy files on the cover CD, which are essential for successfully completing our tutorials. You can track down all of these files directly by navigating the easy-to-use interface on CD-ROM 2.

Put the CD-ROM into your CD-Rom drive and it should boot up automatically. If it doesn't, simply click on Start, choose Run and type D:\handbook.exe (where D is the letter of your CD-ROM drive) If you're using a Mac, open the CD on your desktop and double-click the handbook icon. Once you've booted up CD-ROM 2, just look for the name of the tutorial or project that you're working on. Once you've found it, double-click on it to enter the directory folder that contains all the files you need.

We have also included self-contained video tutorials which demonstrate some of the tools in Photoshop's tool palette. For this feature you will need Apple's Quicktime software installed; you can downloaded it for free from ww.apple.com/quicktime/download/.

In the video tutorials, you can see a short demonstration of Photoshop's tools.

## Free plug-ins

# buZZ Simplifier 1.0

Worth £35

Remove unwanted detail from your images without blurring, using buZZ Simplifier, a full plug-in worth £35!

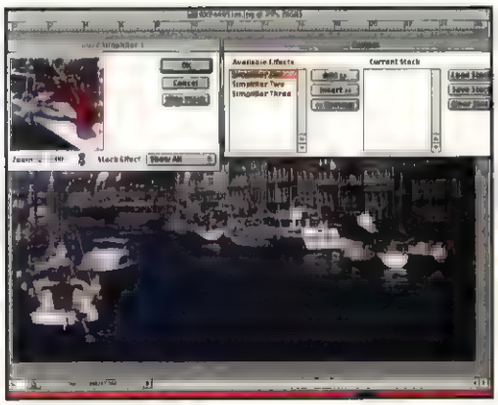
You've seen it happen dozens of times: a picture that seemed like a perfect composition comes out looking cluttered and busy. The fact is, the human eye is far more selective than the camera lens, and photographs often capture far more detail than you want. You can get stuck in with masks and blur or fade parts of the image... or you can try another approach. buZZ Simplifier is a unique filter specifically designed to remove unwanted detail from an image without blurring, distortion, or loss of focus, colour and edges.

Three effects are included: Simplifier One works on a large scale over the whole image; Simplifier Two enables you to restore or adjust finer detail; Simplifier Three automatically analyses the objects in an image and then magically removes detail across three regions of interest (Inner, Middle and Outer).

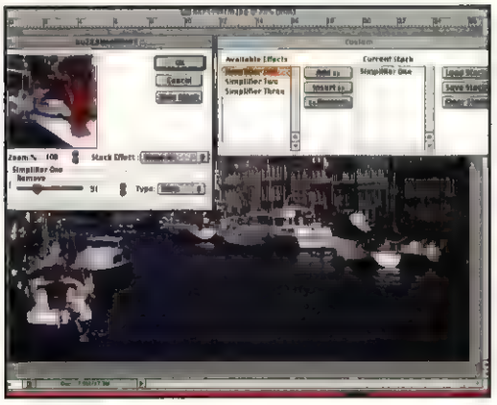
buZZ Simplifier uses a system called the Stack, similar in concept to Photoshop's Layer Styles, which enables you to experiment with effects in any order and any combination, and preview the results in the preview pane. You can save Stacks to use on other images or even email to other people. With the other buZZ plug-ins, plus PhotoArtMaster (also on the CD), it's a powerful toolkit for creating dazzling artwork!

## Getting started with buZZ Simplifier 1.0

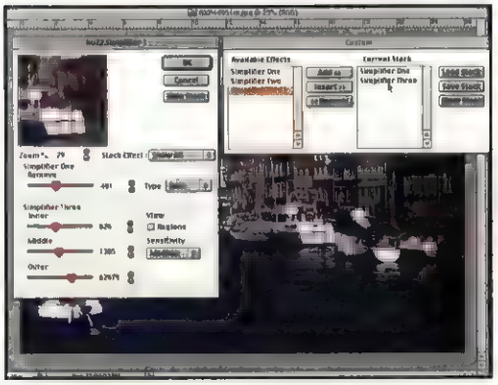
Eliminate the clutter without blurring or blending...



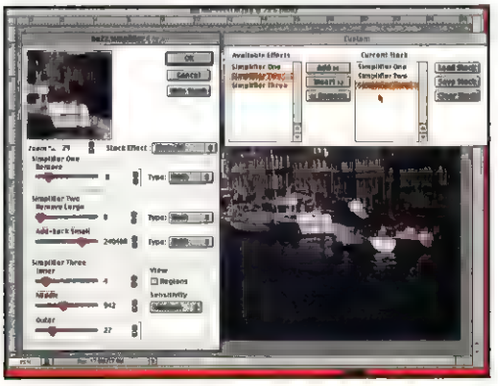
1 Open your chosen image and select buZZ Simplifier (in *Photoshop*, it appears in the Filter menu). The window on the left shows a preview of the image. The window on the right shows the Stack and the available effects. To begin, click on Simplifier One in the list, then click Add.



2 Use the slider that appears beneath the preview pane to adjust the simplification effect. The numerical display reflects this on a logarithmic scale, and you can fine-tune the effect by clicking the + and – buttons next to this. Experiment with the Light/Dark/Both box to affect different aspects of the image.



3 To add a further effect, highlight it and add it to the Stack as before. Its controls now also appear beneath the Preview Pane. You can add more effects too – at the bottom of the Stack by clicking on Add, at the top of the Stack by clicking on Insert, or above any current effect by clicking on that effect in the Current Stack window and *then* clicking Insert.



4 Changing the order of effects changes the result. To experiment with this, click on an effect in the Current Stack window and drag it up or down the list. To remove an effect, highlight it and click Remove; to remove them all, click Clear Stack. To save a Stack to apply elsewhere, click on Save Stack. To finish, simply click OK.

## Installing and upgrading

To install this plug-in, simply click on the Install button on the CD interface and select your *Photoshop* Plug-Ins folder as the location to install to. (The plug-in also works with other host software — for details, and more information on using the plug-in, download the complete PDF manual available free from **[w]** www.fo2pix.com under 'Free Downloads'.) To unlock the full version of the software, you'll need to email **[e]** support@fo2pix.com with the Subject 'Registration request from 'The Adobe Photoshop Handbook' in order to obtain the Full Licence key.

Want to upgrade to the latest version of any of the buZZ plug-in range? As a reader of The Adobe Photoshop Handbook, you can claim a fantastic 25 per cent off the normal price! For details, visit **[w]** www.fo2pix.com/futurepub/buzz (alternatively, simply click on the link from the CD interface).

# ON YOUR CDs

## Demo plug-in
# Eye Candy 4000

Packed with nice-looking filters, the latest version of Eye Candy offers even better productivity than previous editions...

You'll find lots of *Photoshop* plug-ins and *Photoshop*-compatible programs by prowling the web. Some are geared towards specific areas of image manipulation and others offer a wealth of features to aid any user's toolkit.

Eye Candy 4000 by Alien Skin Software, [w] www.alienskin.com, is a prime example of the latter. Having been around for some time – with Black Box v2, Eye Candy v3 and now Eye Candy 4000 – Alien Skin has repeatedly managed to make improvements to this plug-in.

Eye Candy 4000 offers a wealth of features, including Anti-matter, Bevelling, Chrome, Corona, Fire, Fur, Glass, Shadowing, Gradient Glows and much more. One massive improvement to this latest version is that it's now geared towards better productivity. Parameters set at one resolution are now applied globally throughout other resolutions. This means that work doesn't have to be re-done for different image sizes. While there are other plug-ins out there that may provide more bells and whistles, Eye Candy 4000 gives you fantastic filters that can be used every day.

1 As you'll see from this demo, the plug-in's interface has remained largely the same, although some filters have been merged into one. The same options are preserved, just in a different form.

2 The Colour Gradient Editor, which is part of the Fire Filter, is an example of an addition to this latest version of the plug-in. Creating gradients is as simple as selecting the colours you want and then placing them.

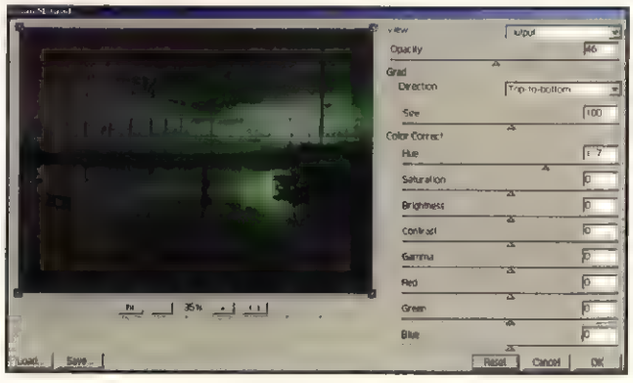
## Demo plug-in
# 55MM

A Photoshop plug-in that offers a whole host of easy-to-use filters...

This plug-in from Digital Film Tools, [w] www.digitalfilmtools.com, is a collection of 25 filters offering a combination of some of the most widely used commands in *Photoshop*, in many cases making them accessible from a unified window.

It enables quick image manipulation by combining a lot of the functionality of *Photoshop* into single windows, thereby streamlining the image manipulation workflow. It also produces great results. This plug-in offers the following filters:

- Mist
- Fog
- Skin Smoother
- Colour Grad
- ND Grad
- Tint
- Infra-Red
- Bleach Bypass
- Glow
- Polariser
- Night Vision
- Faux Film
- Selective Soft Focus
- Defocus
- Warm/Cool
- Fluorescent
- Black & White
- Dual Tint
- Low Contrast
- Star
- Colour Correct
- Grain
- Matte Generator
- Selective Colour Correct
- Temperature



## Demos and free tools

# 10 Photoshop plug-ins

We've mentioned some of them already, but here's the full list of plug-ins included on your cover CD...

### DEMO plug-ins

**55mm (Dual)**
Simulate popular glass camera filters, specialised lenses, optical lab processes, film grain and exacting colour correction – all in a controlled digital environment with either 8 or 16 bits-per-channel processing.

**Eye Candy 4000 (Dual)**
Eye Candy 4000 is a collection of 23 filters that will strengthen anyone's creativity. It combines practical effects like shadows, bevels and glows with stunning results like chrome, fire, smoke and wood.

**Glitterato (Dual)**
Stars and nebulae with lots of realism and little fuss.

**Flood (Dual)**
Inundate the landscape and submerge your friends. Create realistic pseudo-3D watery reflections with control over waves, ripples and perspective.

**Light (Dual)**
This *Photoshop* filter adds light to the scene just as if you were adding a light at the time of shooting.

**Lunar Cell (Dual)**
Create planets instantly. Fractal, reality-based, or just strange worlds are yours in seconds.

**Meloncholytron (Dual)**
Make pictures moody, nostalgic and sad.

### FREE plug-ins

**AlphaWorks (Dual)**
Twenty individual *Photoshop*-compatible plug-in filters for producing various transparency effects.

**ColourWorks (Dual)**
Twenty more *Photoshop* filters for producing a variety of colour modification effects.

**Ghost (Dual)**
Create a smoked-glass look by changing brightness to transparency.

## Stock images

# Photos by imagesource

### Professional-quality royalty-free photographic images as sold for over £1,000!

The Complete Photoshop Handbook has teamed up with Image Source to bring you another great selection of professional-quality royalty-free images that you can use in just about any graphics project, whether it's commercial or just for fun. Take a moment to read the license agreement PDF, which you'll find in the Image Source folder on the CD. These images can be used in conjunction with many of the techniques included within this publication. Please note that these professional images are provided in high or very high resolutions, so you may find your computer struggling if you try to open them all at once.

More images are available online from www.imagesource.com in a variety of resolutions, costing between £49 and £249.

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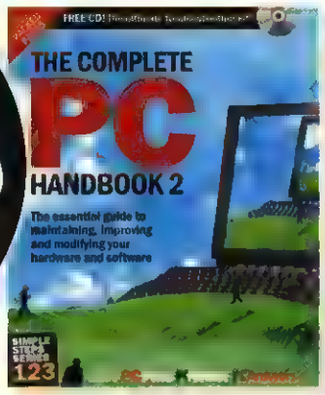


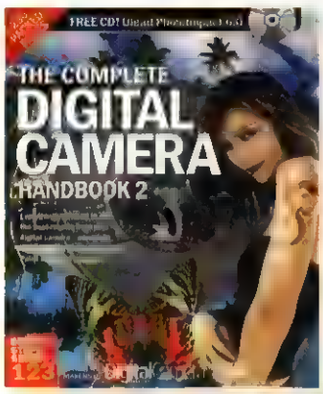


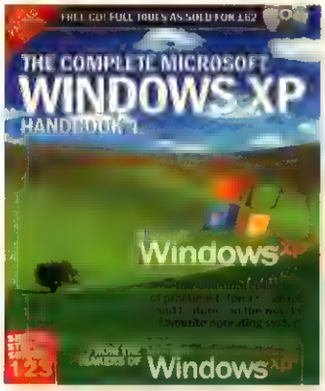


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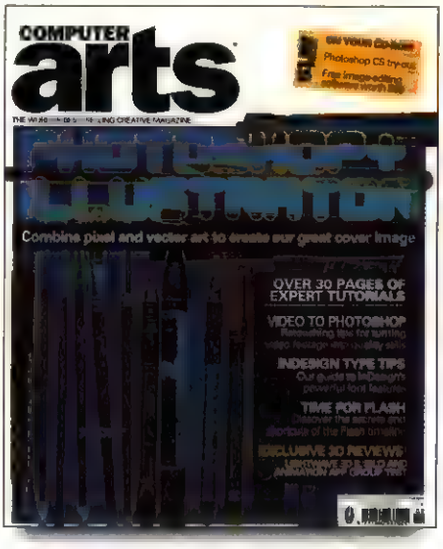


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